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METAL HAMMER

EUROPE'S BIGGEST SELLING HARD ROCK MAGAZINE

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AEROSMITH

TOXIC TROUBLE!
TYLER AND PERRY
GET A GRIP!

POSTERS:
JUDAS PRIEST
VAN HALEN

MONSTER MAGNET
SONIC SLAYING!
THE ALMIGHTY
POWERPLAY!
JUDAS PRIEST
K.K. COMES CLEAN!
VINCE NEIL
CRÜE'S CONTROL!

PLUS: Cancer, Lynyrd Skynyrd, Gruntruck, Doro, Jeff Healey, Anthrax, Scorpions, Diesel, Quireboys, Nuclear Assault and MOOOORE!!!!

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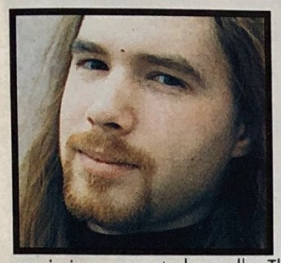
METAL HAMMER THE WORD IS....



The first week of April sees one of the most important events in the musical calendar this year taking place in Sheffield. 'Sound City '93' is a week-long festival of popular music that takes in almost every conceivable facet to do with the business of being in a band.

There are gigs by some of the best bands in Britain today, drawn from every kind of musical quarter, from the Stereo MC's to Therapy?, CNN to Ned's Atomic Dustbin. Every facet of British music is represented equally. Then there are seminars and panels designed to throw a little light on the workings of the music industry. Interestingly, one of these discussions (in which Metal Hammer will be defending the Rock corner) goes under the heading of 'Heavy Rock - Is It Fashionable?'. There have been problems booking bands for the Saturday night... *Rock night*. Ridiculous, isn't it, that Sheffield, home to Def Leppard, has been having trouble finding any Rock bands for the bill because the British Rock scene is less than fighting-fit? No doubt Rock/Metal is the most deeply unfashionable form of music in the world, but still it beats all comers in the popularity stakes. So where are the new British bands? Maybe nobody wants to admit they're in a Rock band any more.

'Heavy Rock - Is It Fashionable?' is, I presume, a hilariously rhetorical question. Rock music may sell millions of records world-wide every year, promote never-ending global money-spinning tours et al, but is it fashionable? No. Never has been, has it? People always remember the cockswingers. *Not* the intelligent bands. Problem is, things are getting worse. Now even *Rock* stars don't want to be affiliated to the genre.

It's about forgetting your roots. It wasn't so long ago that some of the Rock world's more venerable *artists* would near enough beg to get a feature in one of the country's Rock mags. These days it's a whole different ball game. Nobody wants to be stigmatised with the Hard Rock/Metal affiliations of yesteryear. It's come to something when even the stalwarts of Rock mags world-wide would rather give their attentions to the mainstream press than the people who gave them their breaks.

Today, Rock mags are too often treated like the poor cousins of the press, having to pick at the scraps that the mainstream press has left behind. It stinks. For years Rock groups have been the butt of mainstream jocularity, resting on the Rock fraternity for their support whilst they nevertheless sold millions of records. Do *you* feel cheated that bands you've supported for years no longer seem to appear *first* in the Rock mags you've read for years? We do.

Anthony Noguera
Staff Writer

THE CHARTS IN FIFTEEN LINES

SINGLES

1. METALLICA - Sad But True (Vertigo)
2. AC/DC - Dirty Deeds Done Dirt Cheap (WEA)
3. LITTLE ANGELS - Womankind (Polydor)
4. THUNDER - A Better Man (EMI)
5. L7 - Pretend We're Dead (London)

ALBUMS

1. VAN HALEN - Live... Right Here Right Now (WEA)
2. LITTLE ANGELS - Jam (Polydor)
3. THE CULT - Pure Cult (Beggars Banquet)
4. POISON - Native Tongue (Capitol)
5. LIVING COLOUR - Stain (Epic)

VIDEOS

1. GUNS N'ROSES - Use Your Illusion World Tour Volume I (Geffen)
2. GUNS N'ROSES - Use Your Illusion World Tour Volume II (Geffen)
3. METALLICA - A Year And A Half In The Life Of... (Polygram)
4. METALLICA - A Year And A Half In The Life Of... Continued (Polygram)
5. FAITH NO MORE - Video Croissant (Polygram)

Research carried out through independent Rock shops.

Ex-Plasmatics heroine and stripper WENDY ORLEANS WILLIAMS (aka 'WOW'), she of the gaffer-taped nips and outrageous stage performances, has settled into middle-age with a most unlikely career change. From brutal show-woman and veteran of four Punk/Metal albums in the Eighties, Wendy has hung up her chainsaw and machine-gun in favour of the more mellow occupation of organic food tutor. Wow! Far cry from blowing up cars and crooning 'Stand By Your Man' with Lemmy.

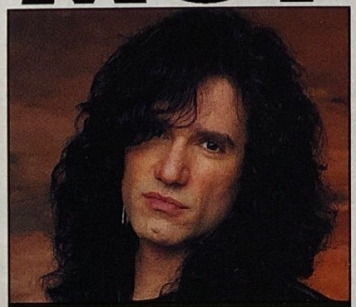
To sue or not to sue? In America, Land Of The Free, where anybody can sue anybody for anything, it's not a question of whether to or not, but how *much* to sue for. ICE-T, for example, has made it into the record books by, apparently, suing the Radisson Hotel in Poughkeepsie, NY, for a stonking *$20,000,000* for refusing to let his band stay at the hotel. Bloody hell. Talk about taking liberties! Unfortunately, such freedom to sue the pants off anybody who offends you doesn't apply over here, more's the pity.

5 THINGS YOU WILL NEVER HEAR METAL HAMMER SAY...

1. "We love Axl Rose."
2. "We never use bad language."
3. "Everyone has a right to their opinion."
4. "We never take the piss out of anyone."
5. "Whitfield Crane is really well hung!"

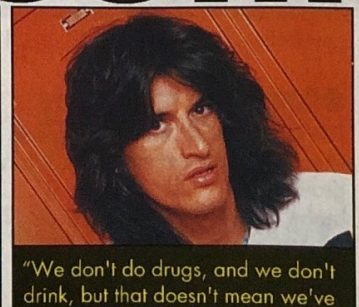
Compiled by an anonymous reader, aka 'The Guns N'Roses Appreciation Society' (sic)

MOTORMOUTH



"Some people say Kiss stands for 'Keep It Simple Stupid'. I think that's what they say anyway..."
(Bruce Kulick, Kiss)

"'Sleepwalking' is not going to stun anybody by being radically different..."
(Bob Catley, Magnum)



"We don't do drugs, and we don't drink, but that doesn't mean we've given up *everything*. Squeaky clean bodies and dirty minds, that's us - some things won't ever change!"
(Joe Perry, Aerosmith)

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APRIL

Cover:
Aerosmith

STORIES AND INTERVIEWS

HARD FAX
More wonderful tales of the unfolding world of Metal! We report on the shock, lock-cutting rife in the genre at the current time, what with Jason Newsted and Chris Cornell deciding that bald is best. The old hairies are still about though, as you will discover with the forthcoming Black Sabbath tour. Not only that but we have details of new Sepultura and Slayer material. What an exciting world we live in, eh?.....6

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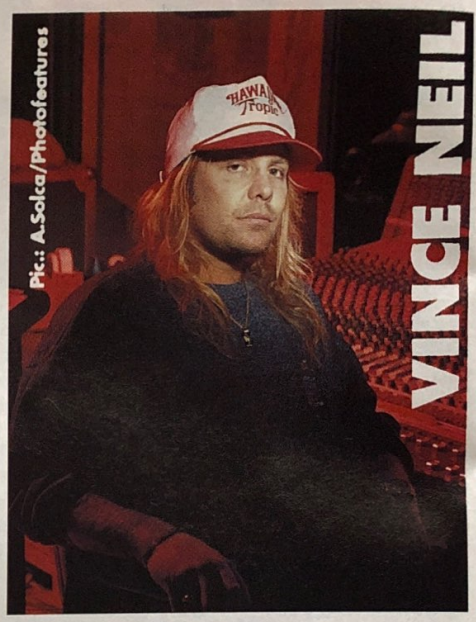

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(pic.: Photofeatures)

VAN HALEN

SACRED REICH
(pic.: Photofeatures)

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HARD FAX

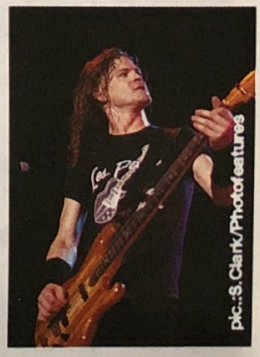
SABS ON THE ROAD AGAIN!!

The OZZY/SABBATH reunion is already in full-swing, judging by information Metal Hammer has recently received. With a tour tentatively scheduled for December, followed by an album on IRS next year (possibly produced by Rick Rubin) and, of course, the likelihood of Sabbath headlining Donington, it looks like Ronnie may just have to reform Dio. As it happens, Phonogram appear to have a Dio album on their schedule for release later this year...

SEPULTURA ARISE AGAIN

It seems certain that SEPULTURA's new album, the follow-up to 'Arise', will be produced by Andy Wallace (who has mixed the likes of Slayer and, of course, Sepultura). Four tracks have already been completed, with the rest well on their way. In the meantime, new dad MAX CAVALERA has been involved in a side project with FUDGE TUNNEL vocalist/guitarist Alex. The two became firm friends after Fudge Tunnel supported the Brazilian Thrashers in Europe last year, with Sepultura generously helping FT with tour expenses.

NEWSTED: SHORT-CUT TO THE BLUES



If you're in one of the world's top Metal bands, all you have to do is *cough* and everyone thinks you're quitting. Rumours that bassist JASON NEWSTED is splitting from METALLICA surfaced when he was spotted in San Francisco with SEPULTURA guitarist ANDREAS KISSER a while ago. The two are collaborating with Flotsam & Jetsam drummer Kelly Smith for - wait for it - a *Blues* project, with demos being recorded at Jason's home studio! And no, this doesn't mean Jason's leaving Metallica - the only parting in his life is in his hair, which he's recently had chopped...

MINDFUNK DROP IN FOR MAY TOUR

The new MINDFUNK album, 'Dropped', is scheduled for release on April 19th, and will be followed by a UK tour in May/June. The band now comprises vocalist Pat Dubar, bassist John Monte, guitarist Louie Svitek and new recruits ex-Soundgarden/Nirvana guitarist Jason Everman and drummer Sean Johnson. The new line-up are now signed to Megaforce, having been unceremoniously dropped by Sony after their eponymously-titled debut album.

"They've reached new heights," gushed Maria Ferraro from their management company recently. Heights of *what* wasn't made clear.

Short cuts pt II: With the news that Metallica's Jason Newsted has had his hair cut, it turns out that Soundgarden's CHRIS CORNELL has also chopped his locks. Oh no. Short hair in fashion again...

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JOURNEY TO THE BANK?

Contrary to recent press reports stating that a JOURNEY reformation is unlikely, Metal Hammer has received information suggesting that the supergroup *will* reunite.

We've learnt from a reliable source that a figure approaching a whopping *$100 million* has been dangled in front of the band's noses as incentive. In the light of such information, it seems certain the band will be back in the saddle again pretty soon.

In a recent interview, guitarist NEAL SCHON told Metal Hammer: "I'd be interested in coming back and doing another tour. I think the time is right for Journey to return and show the way again."

As for who would be in the Journey line-up, this is purely down to speculation. So far, drummer Steve Smith, keyboard-player Jonathan Cain and bassist Ross Vallory have all expressed an interest, although vocalist Steve Perry is still working on his second solo album and was unavailable for comment. Other musicians who have played with Journey are keyboardist Gregg Rolie and drummer Aynsley Dunbar.

VINCE LINE-UP X-POSED (EASY COME, EASY GO)

It's all musical chairs in VINCE NEIL's new band. Since Phil Soussan quit his position as bassist, there's been much to-ing and fro-ing. Rhythm guitarist Robbie Crane has hung up his six- string and swapped it for a four-string bass, whilst ex-Fiona guitarist Dave Marshall has taken up the free rhythm position. The band are *still* mixing the album as we speak, with the release date scheduled for the end of April, as long as nobody else leaves the band before then...

SLAYER KILLING TIME

SLAYER are certainly taking their time with their new album. Although Araya, Hanneman, King and new drummer Paul Bostaph are currently rehearsing new material, the follow-up to their last studio album, 'Seasons In The Abyss', the new album won't be released until the end of this year. It's not clear whether or not the Doom merchants will be working with producer Rick Rubin again, the man responsible for the phenomenal success of the last album.

TESTAMENT IN FORBIDDEN EXODUS

Are you sitting comfortably? Good. Now follow this. TESTAMENT have found a replacement for drummer Louie Clemente. John Tempesta, the new man, is thanking his lucky stars that he left EXODUS when he did, as the band were recently dropped by Capitol Records and vocalist Zetro has also left the band.

Meanwhile, back in Testament territory, Alex Skolnick has got together for a FORBIDDEN reunion with Glen Alvelais and Paul Bostaph, the latter of course now with Slayer. The three got together for a quick sprint up the West Coast recently. Talk about a story of biblical proportions...

Latest victims of record company spring-cleaning operations are MANOWAR, who've been dropped from Atlantic, and SOLITUDE AETERNUS from Roadrunner. Poor old Manowar, how will they afford such luxuries as new loin-cloths and special coaches for the, er, female contingent of their entourage? No doubt, they'll continue to sell oodles of albums in Germany, just about the only country that thinks the band are the best thing since frankfurters... As for Solitude Aeternus, well, maybe they should change their name, line-up and material, and then perhaps they'll get another deal...

DAMN YANKEES, who were supposed to be touring the UK in the Spring, have cancelled all plans to come over. No reasons have been given, but we suspect lack of ticket sales may have something to with it plus, perhaps, fierce objections from Animal Rights supporters. A case of: lock up your pets! Ted's coming to town!

Those nutty old RED HOT CHILI PEPPERS have been at it again! On being awarded the highly prestigious Grammy for Best Hard Rock Song for their 'Give It Away' ditty, lead warbler Anthony Kiedis decided that he had an uncontrollable urge to accept the award wearing a dress. Scarey stuff, but hardly as worrisome as the fact that when asked what he was wearing underneath said item, our Ant lifted his frills to reveal nothing but bare-faced cheek! Pop stars? Don't you just love 'em? Incidentally, Nine Inch Nails won a Grammy for Best Metal Song with 'Wish'.

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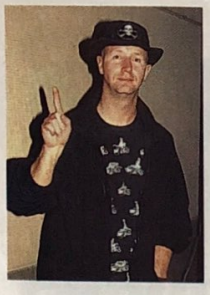
HARD FAX

Q A

ERIC WAGNER, TROUBLE

What hobbies do you have?
Sport and my German Shepherd dog.
Would you ever pose naked?
Depends on how much money they were offering.
What do you think is the most embarrassing part of your body?
A woman knows which part is the best...
Do you have any phobias?
Yes. Spiders and fights.
What band do you hate most and why?
Any Rap or Thrash bands. They make me jumpy. I just don't understand the buzz about Rap.
If life were a gameshow, which one would it be?
'Wheel Of Fortune'.
What would you like to have written in your obituary?
'The nicest dick that I ever met.'
What's your favourite sandwich?
Salami.
What's been the worst thing to happen in your life?
The worst and the best... the birth of my son.
If you were offered the chance to play any part in any existing movie, what part would you choose?
The one that John Lennon played in 'Yellow Submarine'.
If you were an estate agent trying to sell the earth to a bunch of aliens, how would you sell it?
I'd have to sell it like a used-car salesman, i.e. *lie* - because, like cars, the earth doesn't work either!
What's your earliest/most vivid childhood memory?
I remember sitting in my parents' car in 1965 with my dad listening to 'I Wanna Hold Your Hand' on the radio.
If you had three wishes, what would they be?
One to three: just to be happy.
What CD are you listening to at the moment?
U2's 'Achtung Baby'.
What animals do you have, and what do you think about people's general attitude towards animals?
I've got a dog. I think most people don't consider animals' feelings.



HALFORD'S FIGHT FOR SONY

After all the contractual problems, it looks pretty certain that Rob Halford's FIGHT will be signing a deal with Epic/Sony in the USA. At the moment the band are in the studio recording their debut album, with Rob as producer. Unsurprisingly, no release date has been announced as yet.

LYNCH ON HOLD

'Guitar Diva' (it sez 'ere) GEORGE LYNCH is having to wait for his solo album to be released. His record company, Elektra, have put the LP back to April, or May or even June (or never?). Maybe Elektra are scared of all the 'star names' on the album (cough): Don Dokken on vocals, Danny Fonghiecer on drums, Jeff Pilson bass, the *lovely* Nelson brothers sharing backing vocals, plus the likes of Ray Gillen and Mandy Lion throwing in their two pen'orth. Cosmic, star-studded orgasmaramas...

TOTALLY HOSED...

DIE TOTEN HOSEN, the German 'supergroup' (?!) who released a unique Punk covers album, 'Learning English - Lesson I', in 1991, are recording their new album at Dierks Studio near Cologne, Germany, having just returned from a tour of South America.
Frontman CAMPINO (who is half-German, half-English and has a soft spot for his latter half) assured Metal Hammer recently that the album will *not* be 'Learning English - Lesson II':
"This is a totally new album of original Die Toten Hosen material. We will be using German lyrics incorporating political themes. We are taking our time in the studio, because we want this to be special. The album won't be released until at least June."
We wait with bated breath...

SUICIDAL TENDENCIES have completely re-recorded their first two albums, 'Suicidal Tendencies' and 'Join The Army'. The albums will be released through Sony in the Spring.

Böser Gag ging nach hinten los: Atom-Alarm bei der Post

NUCLEAR ASSAULT ON BERLIN

Alarm bells started ringing in a Berlin sorting office recently thanks to "melodic Metal band" NUCLEAR ASSAULT (description courtesy of frontman John Connelly). Some bright-spark at the band's new label, EMI, decided that it would be a jolly wheeze to package their latest album, 'Something Wicked', in a bright yellow tin with the familiar 'Radio-active' logo stuck prominently on the top. Pretty obvious what happened next. All hell broke loose as "The fire brigade showed up, closed off the area and firemen dressed in radiation suits carried off the tins in lead-lined boxes", reported one newspaper. The police went completely nuts when they discovered that it was just a promotional gimmick from "some Pop band" (!). "This was as irresponsible as a bomb hoax." commented a police spokesman. Oo- er.

MAKE N MIX

Northerners PARADISE LOST have completed demos for their fourth album, their second for Music For Nations.

South Africa's TRIBE AFTER TRIBE are busily recording their second album at a studio in the Topanga Canyon, LA.

CELTIC FROST, back together with drummer Reed St Mark (who left to join Mindfunk for their debut album), are currently recording an album under the working title of 'Seed Of Tranquillity'. The US band are shopping around for a record deal.

BLUE MURDER, the band formed by ex-Thin Lizzy guitarist Jon Sykes, are recording a new album for Geffen Records.

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DISGRACEFUL DOGS

DOGS D'AMOUR have crept out of hibernation at last after "countless problems" over the past couple of years. A new single, a cover of the Small Faces' 'All Or Nothing', a new album, 'More Uncharted Heights Of Disgrace', to be released at the end of April, and a new guitarist, ex-UK Subs/Crybabys Darrel Bath. Tyla spoke to us recently to explain when and where he met the low-slung guitarist. "Oh, you know, I met him on one of them binges about five or six years ago. We discovered instantly that we had a lot in common. As soon as he started playing with us... that was it, he was in!" 'All Or Nothing' is an old favourite of Tyla's, a cover the band played at their first ever gig. It is also, perhaps, a fitting title for a Dogs D'Amour single. The whole bottle, or none at all?

APRIL ALBUM RELEASES

AEROSMITH: Get A Grip *(Geffen)*
THE ALMIGHTY: Powertrippin' *(Polydor)*
THE BEYOND: Chasm *(Music For Nations)*
BLIND MELON: Blind Melon *(Capitol)*
COP SHOOT COP: Ask Questions Later *(Big Cat)*
CORROSION OF CONFORMITY: Animosity/Technocrity (rereleases) *(Metal Blade)*
FEAR FACTORY: Fear Is The Mind Killer *(Roadrunner)*
WARREN HAYNES: Tales Of Ordinary Madness *(Megaforce)*
STEVE HOWE: The Grand Scheme Of Things *(Roadrunner)*
IRON MAIDEN: A Real Live One (EMI)
JUDAS PRIEST: Metalworks (Compilation) *(Sony)*
MINDBOMB: Mindbomb *(Phonogram)*
MINDFUNK: Dropped *(Megaforce)*
MONSTER MAGNET: Superjudge *(A&M)*
VINCE NEIL: X-Posed *(WEA)*
NUCLEAR ASSAULT: Something Wicked *(IRS)*
OLD: The Musical Dimension Of Sleakstak *(Earache)*
OVERKILL: I Hear Black *(East West)*
PORNO FOR PYROS: Porno For Pyros *(WEA)*
PRIMUS: Pork Soda *(East West)*
QUICKSAND: Slip *(Polydor)*
RAGING SLAB: Dynamite Monster Boogie Concert *(Def American)*
SAVATAGE: Edge Of Thorns *(East West)*
BILLY SQUIER: Tell The Truth *(Capitol)*
SUGAR: Beaster *(Communiqué)*
TERRORVISION: Formaldehyde *(EMI)*
TESTAMENT: Return To The Apocalyptic City *(East West)*
TOOL: Undertow *(RCA)*
DWEEZIL ZAPPA: Shampoo Horn *(Food For Thought)*
VARIOUS: Seattle Sound *(Columbia)*
VARIOUS: Voice *(Roadrunner)*

THE BEST GETS BETTER

Yup, it's official! METAL HAMMER continues to be the biggest-growing Metal magazine in the UK. Official ABC figures (that's Audit Bureau Of Circulation to you, squire) have put sales of the UK edition of Metal Hammer at a walloping 43,107!!! That's... oh, lots of percentages better than last time, and a hell of a lot better than 0.4 per cent (private publishing joke - but you know who you are!!!!).
Thanks for all your support. Continued quality coverage of the best in Metal is guaranteed!

HUN WANTED!

So you're German, living in England and bored to death with your job... Well, this could be your lucky day! METAL HAMMER, the home of headbanging, is looking for a native German translator to work on stories we receive from our friends in Deutschland. If you're interested and can string a few words together, phone or write to: AL SIMPSON, Production Manager, Metal Hammer, 134B King St, Hammersmith, London, W6 0RQ. Tel: 081-748-1200.

TOUR DATES
from March 24th:

VAN HALEN/LITTLE ANGELS: Birmingham NEC (March 25th), Sheffield Arena (27th), London Wembley Arena (29th)

HYPERHEAD: Derby Wherehouse (March 24th), Leicester Princess Charlotte (25th), Bath Moles (27th)

LIVING COLOUR: Leeds University (March 26th), Manchester Academy (27th), Glasgow Barrowlands (28th), Newcastle Mayfair (29th), Cambridge Corn Exchange (31st), Birmingham Hummingbird (April 1st), London Brixton Academy (2nd), Nottingham Rock City (4th), Bristol Rainbow Rooms (5th), Portsmouth Guildhall (6th)

ROCKHEAD: Manchester Rockworld (March 24th), Dudley JBs (27th)

DOA: Leeds University (March 24th), Cambridge Boat Race (25th), Edinburgh Venue (27th), Newcastle Riverside (28th)

THE QUIREBOYS: Norwich UEA (March 26th), Leicester University (27th), Poole Arts Centre (28th), Leeds Town And Country Club (30th), Glasgow Barrowlands (31st), Wolverhampton Civic Hall (April 2nd), Manchester Academy (3rd), Newcastle Mayfair (4th), Nottingham Rock City (6th), London Hammersmith Apollo (7th), Newport Centre (8th)

JEFF HEALEY: Cambridge Corn Exchange (March 29th), Leicester De Montfort Hall (30th), Manchester Apollo Theatre (31st), Glasgow Barrowlands (April 1st), Wolverhampton Civic Hall (3rd), Liverpool Royal Court Theatre (4th), London Hammersmith Apollo (6th)

CANCER: London Marquee (April 6th), Cardiff Bogiez (7th), Bradford Rio (8th), Liverpool Royal Court (9th), Wrexham Memorial Club (10th), Edinburgh Venue (11th), Sheffield Palais (12th)

TWO TRIBES/DIE CHEERLEADER: Middlesborough Arena (March 24th), Newcastle Riverside (25th), Nottingham Rock City (26th), Brighton Richmond (28th), Portsmouth Wedgewood Rooms (29th), Leicester Princess Charlotte (30th), London Subterrania (31st), Windsor Old Trout (April 1st)

POISON IDEA: London Marquee (April 1st)

MONSTER MAGNET: London Camden Underworld (April 29th)

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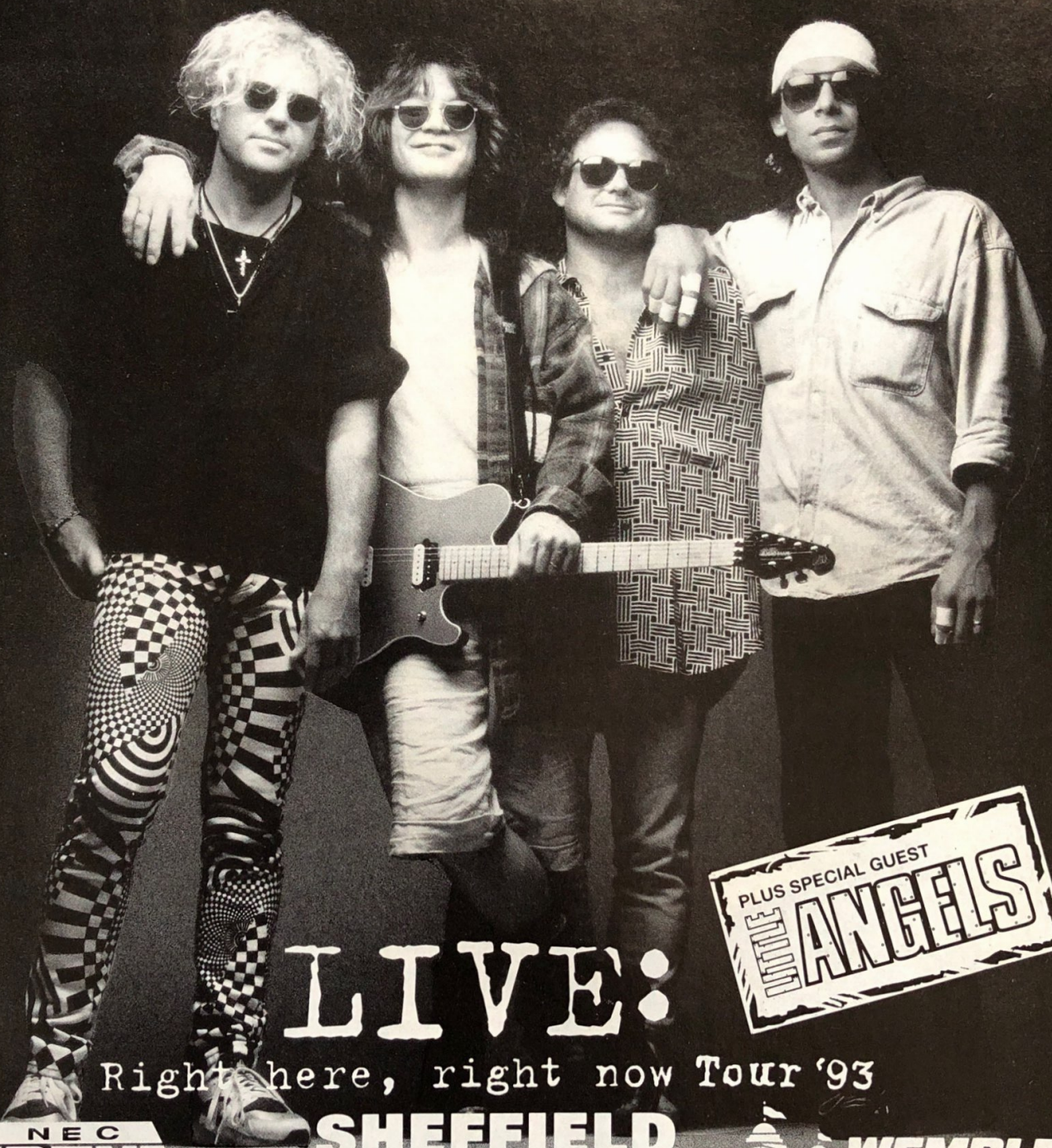

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GETTING TO GRIPS!

With being in their forties, with still being clean, with realising that all their songs ain't great, with understanding rebellion, with being sexy rather than sexist. AEROSMITH, possibly the greatest Rock'n'Roll band of them all, are back with a new album, 'Get A Grip', and as many quotable quotes as any journo could wish for. PIPPA LANG draws the line with vocalist STEVEN TYLER and guitarist JOE PERRY!

'The buzz that you been gettin' from the crack don't last, I'd rather be OD'ing on the crack of her ass...' ('Fever' from 'Get A Grip')

Subtlety. The inimitable Aerosmith subtlety. That tongue-in-ass genius is back, the Toxic Twins once more sniggering behind their grubby schoolboy fingers.

But, of course, one shouldn't talk this way about a band who've reached the summit of Rock'n'Roll heaven and plummeted to Rock'n'Roll *hell* time and time again. Aerosmith, for all their sleaze, their bump-and-grind and their innuendoes, are 'the establishment', meaning they who make the rules; an unquestionable right laid upon those who've *maintained* against all odds, achieved overwhelming respect - and proved that they can hack the pace through sheer fortitude of personality. It's been a long road.

Steven Tyler is now 45 and, although he is ageing with surprising grace considering the abuse he's put his body through, the impression is of a wry old gentleman with a tendency to 'go off on one' and philosophise at regular intervals in conversation.

Joe Perry, at 42, is Tyler's sharp-eyed alter-ego, constantly on the alert in case his friend dives off at too sharp a tangent and gets lost in his own complexities. The Toxic Twins. Still yin and yang. Still *affecting* people.

Twelve years ago, they gave me the reason to write about Rock musicians for a living. They gave some teenagers a reason to live, others just a reason to buy a real fuck-off stereo to crank up their favourite Aerosmith album to full, glorious volume. 'WALK THIS WAY!!', 'I'M BA-ACK IN THE SADDLE AGA-A-AIN!!'. For the rest, they were the epitome of decadent youth, even in their twenties, thirties and now, incredibly, their forties. Where the Rolling Stones introduced decadence, Aerosmith made it hip.

They went off the rails, just like we did. They came back, like some didn't. Aerosmith and drugs, drugs, drugs... everybody knows that story. But even Tyler and Perry still talk about drugs in the songs, including the new material from their eleventh studio album, 'Get A Grip', even if it is only from an oblique angle. They just can't get away from it.

'Get A Grip' is, as with every Aerosmith album, and, indeed, their own lives, a story of extremes. Music to fuck to ('Flesh' and 'Fever') will surrender to music to weep to ('Cryin'', 'Crazy', 'Amazing') or music to learn by ('Livin' On The Edge'). 'Fever', 'Can't Stop Messin'' and the title-track refer directly to drugs. The line, 'Circlin' the classifieds, 976 / Man I need another fix', from 'Can't Stop Messin'', conjures up a certain image. In 1979, after Joe Perry left Aerosmith (for four years), Steven Tyler holed himself up in the seedy Gorham Hotel in downtown Manhattan, not a million miles from his favourite smack dealer. Room 976? Rhyming slang for 'fix'? Steven leans forward in acquiescence.

"You know, some people still think the band's getting high on the side. We'll always write songs about drugs, because they played a major part in our lives. Same as we'll always write about sex."

And *both* have caused major problems, allegedly necessitating therapy, counselling and rehabilitation for Tyler. Certainly, Aerosmith have plenty of life experience to write about. Obviously, both Tyler and Perry still think about those wild, fucked-up days, or why else would they still be writing about them? So, gentlemen, answer me this question in retrospect:

Why is it that successful musicians, presumably with everything to live for, decide to self-destruct in the first place? Joe shifts slightly in his chair.

"Because there's nobody there to tell you not to do it, even when you're so hooked you can't make decisions for yourself any more. There's nobody to tell you you're not playing great anymore, even when you're falling down on stage. People are coming to see you 'coz they're your fans and they love you, but you're not giving them anything back. And the albums... we thought we were doing our best at the time, but we really weren't.

"I kept trying to fill holes with drugs, but more drugs don't make it feel any better. Faster cars aren't going to make it better. But you keep taking them and you soon forget why you started in the first place. You've got a ton of people telling you how great you are, and that doesn't help."

Steven: "I think the reason you become destructive like that, or *continue* to be

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destructive even when you've got everything, is because you're the same person you were when you had nothing. You're the same ass-hole you always were, just because you wear different clothes doesn't mean you're any different. You still have the same habits.

"I don't know how we made it back. Believe me, a lot of people didn't think we'd do it, and that's what spurred me on to give up. When people say 'you can't do it', I have to prove them wrong. The number of times I heard 'You guys are worthless, you're never going to amount to anything' from the people we used to party with..."

How wrong those people were!

Joe: "When you're brought to your knees from all that shit, and you lose it all, it leaves you wide open. Fortunately, we're all alive, as opposed to dead. You can't hear anything when you're dead. Fortunately, we were still alive, *just*, when somebody came along, like our new manager (Keith Guard), and went 'you've got a problem, you've gotta do something about it. Stop doing drugs'."

So Aerosmith clawed their way back from hell, released 'Permanent Vacation' in 1987, the ridiculously brilliant 'Pump' two years later ("We needed the money" says Joe!) and now 'Get A Grip'. All thanks to a small, elite, group of people whose mission in life is to ensure that Tyler and Perry (Brad Whitford, Tom Hamilton and Joey Kramer weren't, apparently, a problem) don't even get a *whiff* of any mind-altering substances. Legend has it that, in the early days of their 'drug rehabilitation', the band were protected by a sort of drug squad dubbed the 'Aerocops', who would make it their business to jump on *anybody* within the band's entourage found drinking, smoking or tooting... even on their days off! That seems a little extreme but, if it *was* true, it certainly isn't anymore. Temptation doesn't appear to be a problem these days.

So, what would've happened if I'd produced a spliff from my pocket towards the end of the interview when Keith Guard joined us for a cup of decaff? Would he have leapt on me, snatched it out of my hand and thrown it out of the window? Would Tyler and Perry have instinctively grabbed it with relish? Who knows?

Similarly, when it comes to their music, Aerosmith have a small corps of critics who are permitted to give the band opinions on their music, which may include such comments as 'Shit', if it suits the occasion. Brave men. Most influential of all is the small, bearded genius called John Kalodner, Senior Vice President of A&R at Geffen Records, a close friend of the band who has a no-holds-barred approach towards Aerosmith.

Did Kalodner play a great part in overseeing 'Get A Grip'? Steven grins broadly. He's obviously very fond of the little Jewish guru.

"Oh *yeah*. He was snooping around *all* the time. He does these periodical stop-ins to get the update. He lives for Aerosmith stuff. He's not much of a fan actually. We let him into the loop of critiques, and sometimes I hate him for it. Sometimes, he's the asshole of the year, at other times, a brilliant genius."

Joe: "Plus, he jumps all over us. He's not afraid to tell us what he thinks about the music, which is a primary concern with us. When you get to be where we are, we need people like that. We're fortunate in that we're now surrounded by people who tell us what's what, what's real, not just with the drugs, but with our music too. John's one of those rare guys who'll come and tell us what's fucked. How else are you gonna know? Without people like him, you end up in this capsule where you think everything you're doing is great."

Without people like John Kalodner, maybe 'Get A Grip' would have been released

"Some people still think the band's getting high on the side. We'll always write songs about drugs, because they played a major part in our lives. Same as we'll always write about sex."
Steven Tyler

PIC:BERTRAND ALARY

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sooner. But then, apparently, it would *not* have been up to par.

Joe: "We wanted to release it sooner, the long gap wasn't intentional. We took a few months off, we started writing the album and then we thought we'd finished it. We really thought we had it when we went to LA last summer. We'd got all the songs done, but then we sat down and listened to them. There were about five great songs, but the rest weren't so great. So we had to go back in and up the average. We had to write some more, which was really difficult, because all we wanted to do was get out on the road. We'd never had to do that before, but we needed to get the best out of ourselves for this album.

"And then, suddenly, all these people became available, like Jack Blades and Tommy Shaw [from Damn Yankees, who co-wrote 'Can't Stop Messin'' and 'Shut Up & Dance'], and Lenny Kravitz [who co-wrote,

"We'd got all the songs done, but then we sat down and listened to them. There were about five great songs, but the rest weren't so great. So we had to go back in and up the average."-Joe Perry

and played on, 'Line Up'] and it gave us a boost. We suddenly started writing all this new stuff, pouring it out. This shit doesn't grow on trees you know! Every day we'd come out of the basement with another cassette, another song, it was great. It was like Christmas in the Summer. Then we went to Vancouver to do the mix and that took even longer!"

Steven twists his extraordinary mouth into a semblance of a sulk.

"I really take it to heart when my songs aren't right. You write a whole bunch of songs and they're like your kids. There's a big pool out there and the object is to throw your kids into the middle of it, and the ones who can swim can make it back, and the ones who sink... there's nothing you can do about it. I defend them to the end. This album was really painful to make, not everything came real easy. Like bringing up kids."

Not that Tyler's about to chuck his own kids into some 'big pool' (well, maybe the heated one at home, but only if they're wearing arm-bands!). He has two daughters, four year-old Chelsea Anna by his wife Teresa (neé Barrick), and a fifteen year-old 'love-child' from his relationship with Bebe Buell, who is rumoured to have inherited the best assets of both partners. The mind boggles! Like most fathers, Steven boasts a natural concern for children and teenagers in general, which has grown into a more intense regard for global matters over the years. My God! What kind of a world am I bringing my kids up in?

'Janie's Got A Gun' from 'Pump' was about a specific case of child abuse. But the 'socially conscious' contribution to 'Get A Grip' has a more general theme, which is unusual for Aerosmith. 'Livin' On The Edge', the first single, demonstrates a touching, rather forlorn view of the world. 'There's something wrong with our eyes / We're seeing things in a different way / God knows it ain't *His*', sings Tyler with a hollow resignation, repeating it, to my delight, in this interview. Joe explains the environment in which they recorded the track, and their own particular mood at the time.

"We recorded 'Livin' On The Edge' in LA and, although it wasn't specifically about LA, because we left about a week before the riots, we caught a vibe. You could sense what was going to happen. You could smell it in the air.

"But we also had a sense of frustration and anger building up over the last couple of years, I don't know why, a pervading thing. It really came to a head last summer, and we started writing a lot of stuff like that. 'Livin' On The Edge' and 'Shut Up And Dance' too."

The subject matter of 'Livin' On The Edge' appears to be particularly close to Steven's heart, and gives him an excuse to dive off at a tangent.

"I'm not sure if it's human nature to rebel. Why do teenagers rebel? Why did we, when we were kids? Why do we still do it now? They say 'yes', I say 'no', they say 'can't', I say 'can'. Rebellion is just bullshit levelling itself out. If the government didn't lie to us, if schools had taught us something..."

Rebellion. Aerosmith's trademark. When these grand old men of Rock'n'Roll look down the line at angry young musicians like Axl Rose, for example, do they nod sagely, seeing shadows of their own youth?

PIC:BERTRAND ALARY

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"Rebellion is just bullshit levelling itself out. If the government didn't lie to us, if schools had taught us something..."
-Steven Tyler

Joe: "Yeah, I see them all doing it, going through it, but that's part of growing up."
Steven: "You have to consider that having a bad attitude gives you some great material to write about! I mean, theoretically, when I wrote 'Eat The Rich', I was rebelling against all the decadence I saw around me. We were staying in these studios just outside Boston, the Rolling Stones did some stuff there for the '78 tour. They had to build a room for Keith [Richards] in the basement in the barn, with no windows. I was sitting in there, thinking about the album... and thinking about the tour... and I've got this money... and I could be in Barbados writing these songs... and what am I doing here surrounded by the decadence of it all? I went to bed and tried to sleep but, after about ten or fifteen minutes, I bounced up, turned the light on and wrote the lyrics to 'Eat The Rich'. That song was a direct result of a feeling of anger at a certain segment of society. A sort of rebellion. So, there's nothing wrong with rebellion, so long as you can tap it for creativity, channel it."
But what makes kids, in general, rebellious in the first place?
"Well, it's either a natural, in-bred thing, or it's something that develops in them because of their environment. I know that was the case with us. Being told what to do by principals and teachers who didn't know how to teach and had no principles themselves! Adults who were pointing their fingers at us saying 'Don't do this, don't do that' and 'Don't smoke pot', even though *they* were drinking. All those mixed messages. If adults were teaching principles that they themselves acted upon, maybe things would be better. I mean, you got senators who've raped girls who are still in government. How can kids respect a guy who was involved with something like Chappaquiddick?
"How can kids respect a principal who doesn't even try to understand their problems? That's why a kid will go out and buy a can of beer, drink it and hurl the empty at the principal's window. They have no respect for him. Teachers should learn about psychology, so they can understand that, when a kid comes in with a split lip or a skinned knee, there's something wrong at home. What about those kids who killed that little boy over here? Did their teachers pay any attention to them at school? People don't want to get involved any more. That's the fucking problem. Nobody gives a fuck..."

PIC: APREF/CARLUCCI

On that rather resigned note, Steven shrugs and his conversation tails off with a subdued "...anyway."
Meanwhile, back to Aerosmith business, the band will be, rather belatedly, promoting the album with a European tour in October. This interview was conducted when Steven Tyler and Joe Perry came over for a two-day promotional visit in March. Just prior to the UK stint, they had flown to Europe for a series of press conferences. One particular round-the-table discussion remains a favourite of Joe's.
"We were doing a press conference the other day in a certain European country that will remain nameless, talking to some writers, about 80 of them sitting around a desk. We were trying to lighten up the atmosphere, so Steven quoted a line from `Fever' that goes `The buzz that you been gettin' from the crack don't last, I'd rather be OD'ing on the crack of her ass' . But they all just sat there, not a smile between them!"
The man in black grins irresistibly. The small, birdlike figure with the bandanna, red sweat-shirt and striped woollen leggings, sitting on the settee next to me, shakes his head in recalled astonishment at such lack of humour. He fiddles with the beads around his neck, a throwback to the days when he would play with the Tuinol in his neckerchief at Aerosmith gigs, just to make sure they were still there.
The Toxic Twins. Still playing pranks, playing with words, but at least they're not playing with their own lives anymore. In that sense, `Get A Grip' is a pretty obvious title. Er... guys, fancy a spliff? ■

"You have to consider that having a bad attitude gives you some great material to write about!" - Steven Tyler

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CONCRETE CORNER

THE PLACE TO FIND THE BEST U.S. HARD MUSIC OF THE MONTH

HARD MUSIC
CONCRETE/SOUNDSCAN TOP 30 U.S.A. CHART

WEEK ENDING 2/21/93

WKS ON CHART	2 WKS AGO	LAST WEEK	THIS WEEK	ARTIST	TITLE	PEAK POS
1	—	—	1	POISON	NATIVE TONGUE	1
30	1	1	2	PEARL JAM	TEN	1
1	—	—	3	• INFECTIOUS GROOVES	SARSIPPIUS' ARK	3
15	2	2	4	STONE TEMPLE PILOT	CORE	2
21	3	4	5	ALICE IN CHAINS	DIRT	1
24	7	6	6	UGLY KID JOE	AMERICA'S LEAST WAN	6
30	4	5	7	METALLICA	METALLICA	3
18	6	3	8	DREAM THEATER	IMAGES & WORDS	3
20	5	7	9	SOUL ASYLUM	GRAVE DANCERS UNION	5
30	8	8	10	MEGADETH	COUNTDOWN TO EX	3
28	10	10	11	JACKYL	JACKYL	8
22	11	9	12	NINE INCH NAILS	BROKEN	1
16	12	11	13	BON JOVI	KEEP THE FAITH	1
30	9	13	14	PANTERA	VULGAR DISPLAY OF	9
30	15	16	15	BLACK CROWES	SOUTHERN HARMONY	9
30	13	12	16	MINISTRY	KEOAAHEO (PSALM 69)	7
15	24	22	17	NINE INCH NAILS	PRETTY HATE MACHINE	17
10	22	19	18	NIRVANA	INCESTICIDE	8
30	23	15	19	TEMPLE OF THE DOG	TEMPLE OF THE DOG	2
24	16	24	20	SCREAMING TREES	SWEET OBLIVION	15
23	20	18	21	QUEEN	GREATEST HITS	3
30	17	17	22	NIRVANA	NEVERMIND	10
6	39	37	23	• WHITE ZOMBIE	LA SEXORCISTO: DEVIL	39
30	18	27	24	GUNS N'ROSES	USE YOUR ILLUSION 1	7
30	27	25	25	HELMET	MEANTIME	7
30	26	23	26	RED HOT CHILI P	BLOOD SUGAR SEX	5
24	25	26	27	PANTERA	COWBOYS FROM HELL	25
30	29	29	28	SINGLES	SOUNDTRACK	2
30	28	31	29	OSBOURNE*OZZY	NO MORE TEARS	19
24	37	35	30	SUGAR	COPPER BLUE	18

The SOUNDSCAN chart is computer tabulated from actual over the counter record sales from the top hard music stores in the country.

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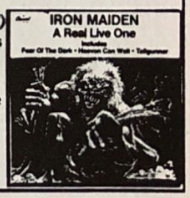
QUICKSAND

One look at the current SoundScan chart and you can see how the alternative metal franchise has developed into a booming, lucrative business. Unfortunately, most bands of said genre don't possess the sufficient skills needed to keep them competitive in today's marketplace (a crumpled Lollapalooza ticket stub and old Doc Martens with a hole in the toe do not a grunge band make)...and so they're left to die in flannel hell (which is somewhere on the outskirts of Seattle). Enter Sandm....er Quicksand. Survivors of the mid-'80's punk scene, this New York quartet has a style that not only pushes the grunge envelope, but contributes to its redefinement. Their major label debut, *Slip*, is a torrential downpour of harsh guitars, deep grooves and tumbling rhythms; Songs like "Fazer," "Dine Alone," "Freezing Process," and the title track reveal that *Slip*'s roots are ultimately still tied and tangled to the hardcore scene that gave Quicksand their bleak, angry sound in the first place. Quicksand's sound doesn't just draw from metal and hardcore; but rather meshes the two styles together so completely that in the final product, crossover is no longer an issue. If bands like Soundgarden, Helmet and the like make you weak in the knees, sink into Quicksand. MM

Circus Of Power, Magic and Madness, (Columbia)
Alex Mitchell and Co. are back. "Magic and Madness" harkens back COP's first record - raw, aggressive and impeccably pissed off. With "Heaven & Hell" the debut track which is co-produced and written by Alice In Chains' Jerry Cantrell and the hypnotic "Shine" (with The Cult's Ian Astbury handling guest vocals), this new release fits like a well-worn motorcycle jacket - tough, street smart and seething with bad attitude. Think of it as a musical interlude for a bar fight.

Iron Maiden, A Real Live One, (Capitol)
Back on their home label, Iron Maiden proves that they are the world's greatest live force. The first of two live albums out this Spring, ARLO showcases songs from the last four records, (Somewhere In Time, Seventh Son Of A Seventh Son, No Prayer For The Dying and Fear Of The Dark). Flailing hair and power, lead singer Bruce Dickinson leads us on a merry international romp in the land where decibels rule and Eddie watches over all. Audiences in Helsinki, Belgium and Copenhagen show no fear on the road, nor does Maiden.



Bang's
THE ONE WITH BITE

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JUDGE FOR YOURSELF!

Having created a buzz so loud it was nearly as deafening as their music last year, MONSTER MAGNET have found themselves elevated to major label status. Lead singer and guitarist DAVE WYNDORF tells ANDY BRADSHAW why, with their new album 'Superjudge', this is only the beginning of a brand new ear'ole.

Dave Wyndorf is in a state of full-on oral overdrive. In past interviews his replies have tended towards the short, funny and acutely sarcastic. He has an uncanny talent for twisting words around you like a boa constrictor's tail. This time around though, he is more enthusiastic than a psychopath in a war-zone keen to talk about the new Monster Magnet album, 'Superjudge', which miraculously tops their last album, 'Spine Of God'.

"We didn't set out to compete with 'Spine Of God'," he says hastily as the point is made. "In fact the idea was to do something separate, although I do realise that people always use your last record as a yardstick."

Were you surprised to see the album at Number Six in the Metal Hammer Staff Top Ten albums for last year, in the company of Megadeth, Pantera, Pearl Jam, Ministry and Faith No More?

"Surprised? It was weird! I never thought any of our albums would appear in any list, anywhere. But to tell the truth, it made me very happy. For 'Spine Of God' to do that is great."

Having said that, I still think that Monster Magnet's best album to date is 'Tab', which consists of four distended epics of songs equating to over-dosing on Mogadon and barely surviving.

"Exactly! It's everybody in the band's favourite too. It's closer to the spirit of the whole thing than anything else. There was no thought behind it whatsoever. It was one giant slog, which, when it finally ended, we looked at each other, said 'Er... I suppose that's it', and finished!"

'Superjudge' has come out very close on the heels of 'Spine Of God'. Is there any reason for that?

"We get kind of antsy if we don't put anything new out for a while. Most bands seem content to sit on one album for a couple of years before recording another. We just can't do that. That's fucking ridiculous. The whole idea of being a musician and not a gas-pump attendant, is to put out music, or else why do it?"

Perhaps the biggest change in Monster Magnet's career path is that they now find themselves (shock horror!) on a major label. Did they finally decide it was time to suck some corporate cock, to coin a phrase?

"Absolutely. Big time Corporate Rock, that's us!"

This statement sounds about as sincere as, 'Mmm, yes, green hair really does suit you mother'.

"Seriously though, there are a couple of reasons why that came about. The first thing is that Caroline Records, who we were on, weren't making the record available in the States. We were out supporting Soundgarden, which was a pretty big tour as you can imagine, but people would come up to us at shows saying how much they liked the band, but couldn't find our records in the shops. We got really pissed off with this as you can imagine, so we started looking elsewhere.

"Most bands seem content to sit on one album for a couple of years before recording another. We just can't do that. That's fucking ridiculous. The whole idea of being a musician and not a gas-pump attendant is to put out music, or else why do it?"

The clincher was that it basically came down to the fact that they didn't have enough faith in us to press records and put them out. All of which leads you to ask why they signed us in the first place. As a tax write-off perhaps? Who knows? Maybe they didn't really know how to pigeon-hole us. You don't have to be a marketing man to realise that it's pretty difficult for a band to sell if you can't find their records in the stores."

One of the big dangers of signing to a major is the loss of artistic control normally involved. Being in the position where several labels are interested in signing the band does alter the balance somewhat.

"Yeah, we found ourselves able to negotiate a deal whereby we were basically left alone. That was of paramount concern, because we didn't want to be herded around like some kind of Bon Jovi. So far the people at A&M have been fantastic."

It would be fair to say that Monster Magnet are the heaviest band ever to be on A&M. How does that feel?

"Cool! Actually, I'd never thought of that, but I guess that's true. Yeah, that's definitely cool!"

If 'Superjudge' is anything to go by, Monster Magnet and A&M look destined to have a long and prosperous relationship. There are many adjectives that could be used to describe the album, but one will suffice: *crushing*. As usual, the band have opted for massive riffs combined with an approach to lyrics that, at best, is strange. Take opener 'Cyclops Revolution' for example, which has as its first line: 'Cut your legs off / for you are too slow / Cut off my head / I won't need it where I'm going to go'. Where on earth does Dave get those ideas from?

"I don't know. I wrote those lines in England as a result of my time there. All that stuff is a result of fantasising about things; taking personal feelings and experiences, then putting them into one big messy blob of words. The theme means a lot to me when I say it, although I realise that it's not very literal to the listener. It's really interesting seeing what interpretations other people come up with."

Would it be fair to describe your lyric writing as a kind of stream-of-consciousness haemorrhage?

"Yes... but there is normally some kind of intent behind it. It might seem like psycho-babble but, at various points, I'm making connections with myself. It's a bit like a pizza: it looks very messy but you can taste different flavours in each mouthful."

The album was recorded in around four weeks at a small studio in New York called The Magic Shop. It was chosen for its non- salubrious environs and equipment straight out of the Seventies. Dave Wyndorf produced the album.

"Producers these days don't want to produce *your* album. They want to produce it and make it *their* album. That's why I did it, quite apart from the fact that I actually enjoy the whole process."

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Featured on 'Superjudge' are two cover versions, Howlin' Wolf's 'Evil' and Hawkwind's 'Brainstorm'.

"These are two songs we've always enjoyed playing. 'Evil' is an old Blues song that we like going overboard on.

'Brainstorm', on the other hand, like most Hawkind songs, is a lot of fun to play. People have said that there is a Hawkwind feel to some of the material on this album, but I don't really mind that. You know how some people grew up on The Grateful Dead? Well, Hawkwind were like that for me. I remember going to see them as a kid for the first time. It literally changed my life. I think those guys are incredible. The ultimate in Space Rock schlock... bullshit, sci-fi hell."

"You don't have to be a marketing man to realise that it's pretty difficult for a band to sell if you can't find their records in the stores."

And of course they were never ones for understatement.

"No way! They were bombastic. When I saw them I thought, 'my God, these guys are the real shit!'. One of my ultimate dreams is to jam with Dave Brock."

Monster Magnet are one of the few bands around that Europe has discovered first.

"Oh, without doubt. Our profile in Europe is much higher than in the States. I really want to thank the fans in Europe for that. But we're hoping that now we're on A&M, the situation in America will change. We're just about to go on the road with White Zombie for seven weeks, which takes us into smaller places. This time around we'll be meeting the real America. Actually, having met some of the 'real Americans' who are into us, that's a very scary thought!" ■

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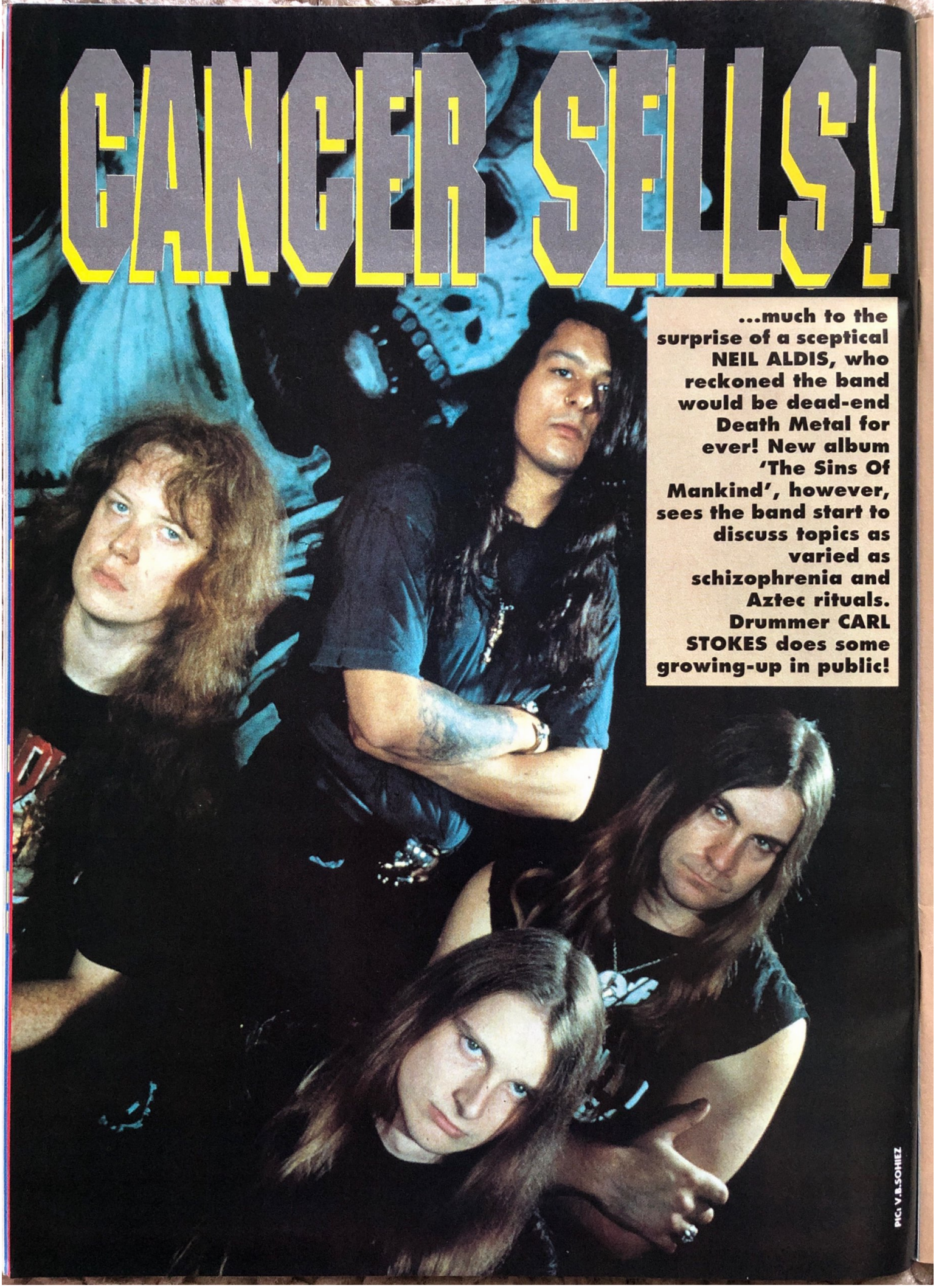
CANCER SELLS!

...much to the surprise of a sceptical NEIL ALDIS, who reckoned the band would be dead-end Death Metal for ever! New album 'The Sins Of Mankind', however, sees the band start to discuss topics as varied as schizophrenia and Aztec rituals. Drummer CARL STOKES does some growing-up in public!



PIC: V.B.SOHIEZ

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PIC: V.B.SOHIEZ

Things happen when you're not concentrating. Cancer, for example, have been doing some heavy shit. Touring with Deicide took them all over the States, including fourth on the bill at the Milwaulkee Metal Fest. What's even more surprising is that they are soon returning to Israel, then going on to South Africa, Japan, Australia, the States again... pretty much everywhere! Cancer are obviously a successful band on the live circuit but, even more so, they will soon be smashing your stereo up with their latest monster, 'The Sins Of Mankind'. Believe me, the word 'monster' is a justifiable one. It's one of those albums which *needs* to be listened to. The kind of album that turns from an 'alright' into a 'fucking unbelievable!'.

"It's not mainstream Death Metal this time," explains calf-skin whacker, Carl Stokes. "We wanted to do an album for ourselves and to show where we were at this time 'round. I think the accessibility really comes with time. The songs really stick in your head, but it's not an album that you can listen to and like straight off. Overall, it's accessible as a piece of work. I'm not trying to sound like we've written a 'Bat Out Of Hell', 'coz 'Bat Out Of Hell's' crap! We wrote songs that we were really into this time. Everybody who's heard it has been surprised, saying 'is that really you?'. It's a departure from what we've done before, but you can still tell it's us. It's been two years since we last recorded and, in all that time, we've been touring. In the course of two years, you mature."

But what about all this 'success' that's been coming your way? I must say I hadn't realised how well you'd been doing.

"'Death Shall Rise' was successful world-wide. It's made us enough money to live off, and I'm pretty sure this one's going to reach a lot more people. It might be less accessible to the average Joe Punter, but we've probably broadened our field a little. I think people who wouldn't have listened to us before are going to like it.

"When we first started we decided we were gonna try to do something successful, 'coz we had a lot of friends who'd already succeeded, like Shane from Napalm. From that moment we took it into our own hands to make sure people listened to us. I started playing drums when I was eleven and now I'm twenty five, which is pretty seasoned for this type of music. I've always aspired to be something great. We all felt that if we'd had carried on writing albums like we did, then we'd never be great, we'd just be something that had its time. I suppose we've drawn on our Metal influences. I always wanted to be in a Don Costa type thing."

Who?

"Don Costa used to be Ozzy Osbourne's bass player but Oz threw him out because he was too sick! He was the guy who had the cheese grater on the back of his bass. He used to... well I'm sure somebody will know about that, or am I just too old? I was into W.A.S.P. and stuff like that. I always played in Hard Metal bands which sounded like Accept and Priest. Cancer just grew out of nothing really. This is John's [guitar/vocals] and Ian's [bass] first band. I've been in countless! I thought I was pretty successful when I was fifteen playing in a band called 'Bad Blood' that got signed to Heavy Metal Records. We had a song on some cheesy compilation album they had, but we were on the same label as Accept and that was all that mattered to me!"

'The Sins Of Mankind' also sees Cancer shaking off those tried and tested gore-style lyrics, touching upon a wider spectrum of topics, 'though they still don't sing about pansies and buttercups.

"'Electro Convulsive Therapy' was based on a guy we know who was diagnosed as schizophrenic. We'd seen so many bands do things about schizophrenia without knowing what it really is. They say it's like having two minds, but it's not. We didn't know anything about it so the way we approached it was to interview this fella. We made four or five hour-long tapes and formulated lyrics through how he saw his own schizophrenia. He saw the lyrics and said that they were pretty much what it was like. He'd be going about his business when... the next thing, he'd be in Scotland! Two weeks had passed without him knowing what he'd been doing. Schizophrenia's like having two personalities if you like, but you can't recall one or the other. The only grip on reality is his medication but that's also destroying his life. You can't get out of it. There's no cure. It's not a statement saying that we respect schizophrenics. It's just something we felt like writing about."

"Everybody who's heard it has been surprised, saying 'is that really you?'. It's a departure from what we've done before, but you can still tell it's us."

What brought on this drastic change to the lyrical stance?

"It's been two years you know?! If anybody looks back at what they were doing two years ago it's pretty different to what they're doing now. If it isn't, then that's pretty sad. We're getting older. Political issues mean something because they affect us now. We want to play in Israel but we might not be able to because of this war situation. It does affect us. There's still the gore interest though. We're still interested in death."

And if death is what you want, then you'll be wanting to hear 'Tribal Bloodshed Part I and II'. It is, however, in no way about death.

"It's really about struggling. The first part is about the struggle that goes on throughout life. The second part is based on the Aztecs and the fact that they were totally wiped out just because they were different. People didn't understand the fact that it was perfectly okay for them in their mind and religion to sacrifice people if they wanted to. Then along came people who judged them by *their* laws and *their* rules. That still goes on today. It's not saying who's right and who's wrong. It just makes a statement. It came out in two parts because we felt it needed something epic, because the subject matter is pretty epic."

Cancer remind me of Iron Maiden. Not musically... *definitely* not musically. It's just that I wouldn't be all that surprised to see Cancer's name at the Number One slot on Top Of The Pops in ten years' time. Of course, then they'll have to rename it 'Top Of The *Diseases*!

Check out 'Sins Of Mankind'. The evidence is there for you to see for yourself. If you come away disagreeing with me... well fuck off! ■

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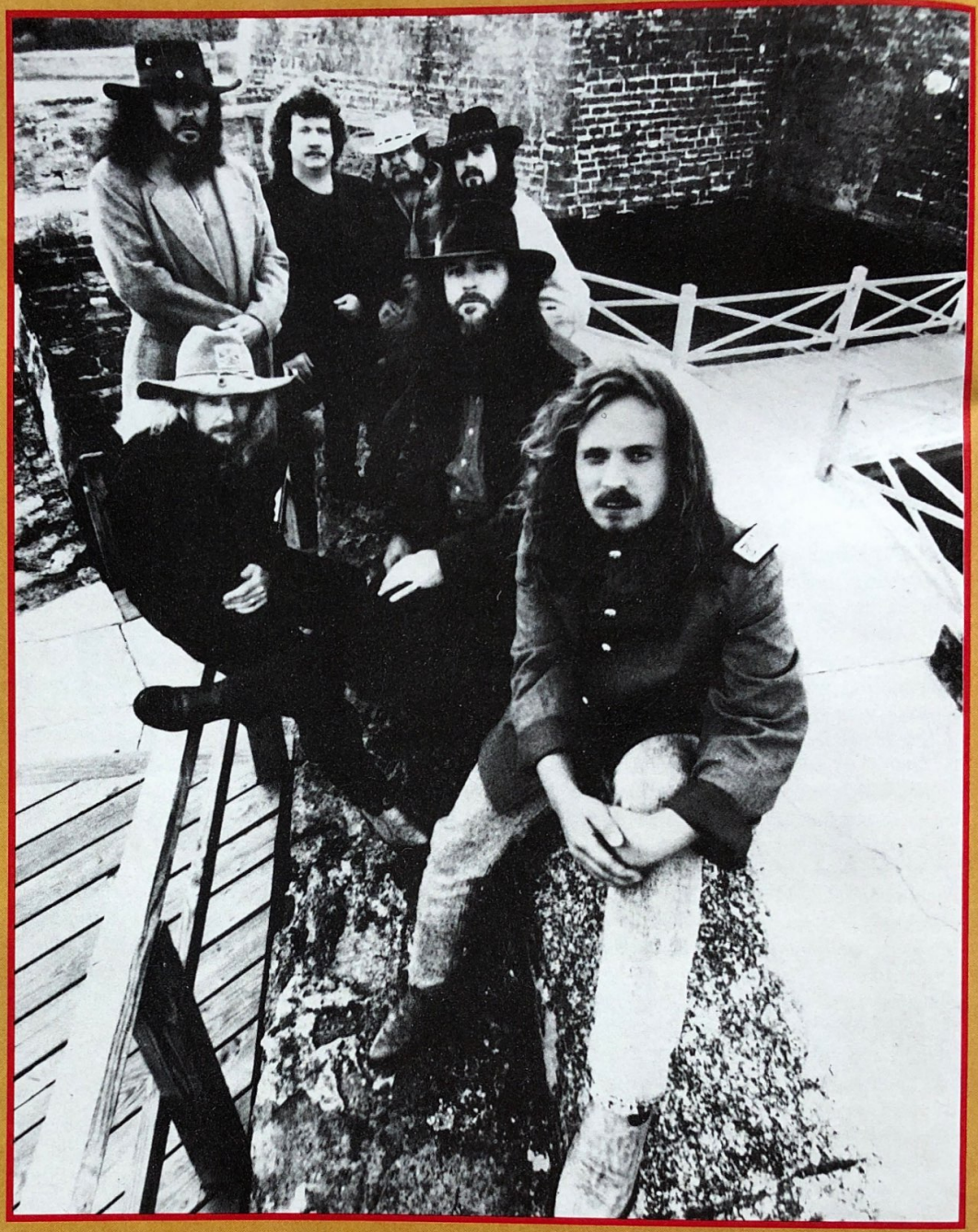
WITH A REBEL YELL!



Proving that age and experience can win over the most cynical of hearts, the re-formed LYNYRD SKYNYRD have produced a second brilliant album titled 'The Last Rebel'. ANDY BRADSHAW talks to guitarist GARY ROSSINGTON about the second coming of the South.

There are those who felt that after the 'Lynyrd Skynyrd 1991' album, the band would fold, never to reform again. Time, however, has proved the sceptics wrong, as Skynyrd have returned in '93 with a new album, 'The Last Rebel' which is an even stronger testimony to their rejuvenation than their last attempt.

The US has been receiving liberal doses of Southern Rock over the last few months, as the band weave their way from state to state. Gary Rossington is in fine spirits when I speak to him. The band are in the process of playing a series of shows in Atlanta, Georgia.

"Yeah, things are going real well for us right now," drawls Gary. "We've been out touring new material from 'The Last Rebel' and it's been really well received. In fact, it entered the Billboard Album Chart at Number 7 which we were delighted with, of course. Also, across the country, it's been one of the most added albums on radio play lists."

There is no reason, of course, why this shouldn't be the case. 'The Last Rebel' is as Southern as taking a bite from a Georgia peach. If you like it hard, fast and sleazy, then you can't go wrong with songs like 'Good Lovin's Hard To Find' or 'One Thing'. For something a little more moving perhaps, then you couldn't ask for much more than the likes of the title track or 'Love Don't Always Come Easy'. In short, it's as if the band never went away. In fact, this second post-reformation album owes more to traditional Skynyrd than the first. It's a sentiment Rossington agrees with wholeheartedly.

"I can see that. I think the fact that, since the '1991' album, the band has been out touring intensively has solidified things. Also, we worked with Barry Beckett who worked with the band way back when, so he knows what this band should sound like!

"He's one of those producers who really knows how to get the best out of you. Most of the stuff was done live. We didn't use any effects or anything... just

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told it like it is. It was done really quickly, too. I guess that's how we've been able to keep things sounding really raw, which is what Skynyrd is all about."

Most of the new material was written within the band by Gary, vocalist Johnny Van Zant and bassist Ed King, although there were collaborations with outsiders.

"We did some writing with Tom Keifer from Cinderella, mainly on the lyrics, and some stuff with Donnie Van Zant from 38 Special. Most of the music came from me or Ed."

What has been astonishing for the band is the warmth of audiences to the band's return to the scene. In an age governed by the fickle whims of fashion, you wouldn't expect a band which really belongs to another era to be such a great concert draw. But the converse is true. It seems that, since the Skynyrd's demise in the late Seventies, following the plane crash in October 1977 (which killed Ronnie Van Zant and guitarist Steve Gaines), their reputation, reinforced by on-going consistent radio airplay, has contrived to make the legend live on. The result of this has been an audience mix not dissimilar to our own Status Quo.

"You know, sometimes you look into the audience and see whole families out there, from grandparents to grandchildren. Of course, we still get bikers and rednecks turning up, so it's not as if we've become *too* safe!

"I think that this band today is as good, if not better, than it was in the Seventies. That's really difficult for me to say, but I think it's true."- Gary Rossington

"But I think it's great that we've been able to keep fans from twenty years ago and win new fans who never saw us first time around. The funny thing we've noticed on this tour is that we tend to get more people in the North waving Confederate flags than we do in the South!

"I think that people like the honesty in the songs. I get the feeling that there is a trend towards good old-fashioned songs that tell a story, instead of stuff that doesn't reflect real life. We've always thought of ourselves as a working man's band and write songs that reflect that.

"But whatever it is, people seem to be pretty keen to see us. We've been selling some venues out in literally six minutes! We're playing the best of the old stuff with the best of the new stuff. At the show last night, the audience seemed to be getting off as much on the new material as they were on the old."

Gary is very proud of the revamped Skynyrd, believing that those who say that the original line-ups of the Seventies were the best, have got little cause for complaint today.

"Well, we've got pretty much the original people, except for those that died, God rest their souls. But I think that this band today is as good, if not better, than it was in the Seventies. That's really difficult for me to say, but I think it's true. It's probably because, as the years go by, you become more experienced and better as a musician."

There must be a lot of satisfaction in going back and playing the old material to a new audience?

"Absolutely. A song is like a child. You see it in its infancy, watch it grow up and mature. Then, if you stop playing the songs as we did, when you start performing them again, it's like your children coming home after years away. Obviously, there are crowd favourites like 'Freebird' or 'Sweet Home Alabama', but there are some songs that are still really special to me, like 'Simple Man' and 'Tuesday's Gone'. I like doing the new material as well because it's really fresh."

Is it painful, even now, looking back on the loss of Ronnie Van Zant?

"Hell yeah! I still miss Ronnie. In fact the title track, 'The Last Rebel', was written with him in mind. He was a one-off. I think who he would understand what we're doing today, and the reasons for it. He knows that we were given a gift by God to play music and would want that to carry on. I'm also sure that if there was anyone on this planet that should be fronting this band if not himself, then it would be Johnny. Johnny's real proud to be carrying on his brother's work and he's doing the best job he can, as much out of love and respect for the music as his brother."

In what little spare time Gary has, he has been doing some writing with Country star Travis Tritt, which he sees as a reflection of the Country tinges in some of Skynyrd's songs.

"Travis is a Rock'n'Roller man! We just wrote a couple of songs together which he'll putting on his next record. In fact I wrote another song for him called 'They Call Me Country But I Can Rock', which is a whole lot of fun."

Lynyrd Skynyrd are about to embark on a world tour which, naturally, will take in most of Europe. Gary's already looking forward to it, to the point where he's been thinking about how Skynyrd could contribute to solving a few ecological problems.

"Yeah, we thought it would be a good idea for us to play the North Pole. We'd be so hot, it would melt all the ice, so there would be more water for people to drink!"

One more question though: what is it about the South that produces so many great bands?

"It must be something in the water!" he laughs.

Would that be the amber, sour mash-flavoured water by any chance?

"Could be!" ■

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PUSHY PEOPLE!

After GRUNTRUCK's seethingly successful support tour with Pantera in February, the Washington quartet are back to beat the UK into submission with their own tour. PIPPA LANG heads to Nottingham to talk to best buddies, frontman BEN McMILLAN and guitarist TOM NIEMEYER about the fortunes and misfortunes of life in Gruntruck. Pics: PIERS ALLARDYCE.

GRUNTRUCK (clockwise from left): TIM PAUL,TOM NIEMEYER, NORMAN 'SCOTT' SCOTT, BEN McMILLAN.

Ben McMillan has the charisma of a Rock'n'Roll Laurence Olivier. Gruntruck's frontman is a passion-player, a drama king whose sense of humour is laced with irony, bitterness and, possibly, a lust to play the lead in 'Richard III'. Hobbling up the stage ramp in Nottingham, where Gruntruck were supporting Pantera on their recent UK mini-tour, Ben's stage injury ("I got one little ol' chicken leg, and one big ol' muscular leg!") has given him the perfect prop with which to wield his thespian soul. He leans heavily on his metal walking stick, dragging his leg dramatically on to the stage. Holding the stick aloft, he opens his mouth to full gape... er... 'To be or not to be'?

"Well I'm fucking ready, where the fuck is everyone else? Tom?! Get your ass out here!"

Ben, born and bred in the Haight Ashbury hippy haven of San Francisco, is also King Grunt. Songwriter, vocalist and guitarist, he's the one the other three 'truckers seek inspiration from, put up with and kow-tow to. Ben formed Gruntruck with Skinyard, his previous band's blueprint, in his pocket, extracting guitarist and best mate, Florida native Tom Niemeyer from a ten-year career with The Accused, bassist Tim Paul from "...this and that, but he was *never* in Napalm Death" (as the biography claims) and drummer Norman "...just call me Scott" Scott, from nowhere important. Ben is also responsible for painting the girl's body on the cover of 'Push', Gruntruck's second album. He is an artist by trade, but the reason he painted one of the rooms in his Seattle apartment purple had nothing to do with a burning need to be artistic. Purple hair (obviously his favourite colour) flopping theatrically over his face, Ben leans forward.

"The room I write songs in, my music room, is a very small room where this guy was murdered years ago, before I moved in. So I painted it purple to combat the evil spirits. But it's such a scary room still, in fact my whole apartment's scary. My girlfriend stays with me all the time simply because I'm terrified to be alone there. When she's gone, things just start to happen. Tom was sitting there at this table in the room one day, and the fuckin' thing moved! We'd been on the road for a long time and I hadn't been able to write anything for ages.

"The room I write songs in, my music room, is a very small room where this guy was murdered years ago, before I moved in. So I painted it purple to combat the evil spirits."

I think this guy who was murdered is sending me messages, going through me, kicking my ass to write songs!"

God knows what would happen to Ben's inspiration if the ghost ever left his apartment!

"I'd dry up. I'd have to become a painter again!"

As we chat in the corner of the backstage canteen, Pantera's sound-check begins and the subject swings to more immediate affairs. So far Gruntruck have generally succeeded in whipping up Pantera's audiences to a mulchified frenzy throughout the tour, and have cemented a rare relationship with the 'fucking hostile' ones. So much so, in fact, that they're the only band to get away with attacking Phil Anselmo without getting their balls nailed to the wall! At one gig, dreadlocked guitarist Tom Niemeyer dove on stage and chucked a bag of flour over Phil's head with the announcement that: "Sorry, I thought it was 'A Vulgar Display Of *Flour*'."

Phil saw the joke even when the mischievous Washington boys changed the backstage sign for 'Phil's Gym' to 'Phil's Gay'. Such is the regard held for Gruntruck. People *like* them. They get away with things.

Which is why they're returning in April for their own headline tour of the UK, with several European festival appearances

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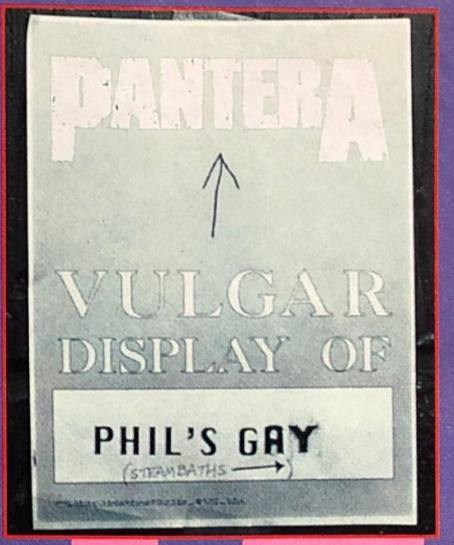
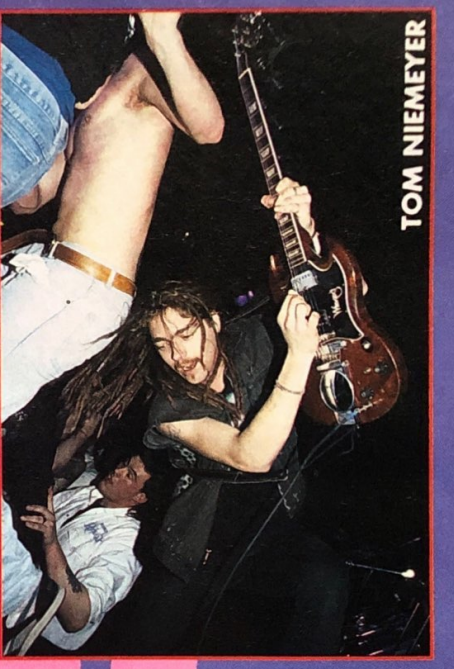




thrown in as well. It seems a little late to promote 'Push', which was released last year.

"There have been money problems," says Ben. "We've been riding on the coat-tails of other bands for a while now. You wouldn't believe how expensive it's been. It's been fun, we've been reaching loads of people, but *goddamn*... it's cost us a lot of money. This business is fucked and we have to pay for *everything*. How much? Oh man - *WOW!* This tour has probably cost us about $35,000. Buses, engineers, roadies..."

"It's always a gamble," continues Tom. "In Germany, we went down like a lead balloon. They were such stoic Pantera fans there. I suppose you could say we had a musical stutter. I think maybe we were a little intimidated by their crowd at first but, by the time we got here, we'd worked out our differences."

Gruntruck have had their fair share of problems, particularly on this tour it seems. Shitty hotels, massive buy-on fees, apathy from those who should be making them a priority and inner discord but, hopefully, nothing that won't come out in this tour's wash. Anyway, 'Push' got its second wind on this visit and will be getting its third shortly. UK crowds love them, so they should be regarding themselves as a success over here. Although they're being toasted as a 'Grunge' band, to them, the expression is superfluous to anything and they certainly hadn't heard the word 'Crusty' before coming to the UK. Tom, being 'an icon of Crusty fashion', likes 'Crusty', but not 'Grunge'.

"Society is constantly on the look-out for another 'new type of music', and 'Grunge' seems to be their latest fetish, but it's all just rehashed. If Grunge is supposed to be the whole ecstatic, distorted guitar thing, then Jimi Hendrix must be the God of Grunge! Then there's that big fashion designer's 'Grungewear' line. It's so strange. It's been done before."

"Of course, the fashion victims have been very choosy about Grungewear," butts in Ben. "Kurt Cobain's sweater never really caught on. Everybody was turning their nose up at *that*! OK, we'll take the smock-tops, the shoes, but we *won't* wear the *sweaters*!"

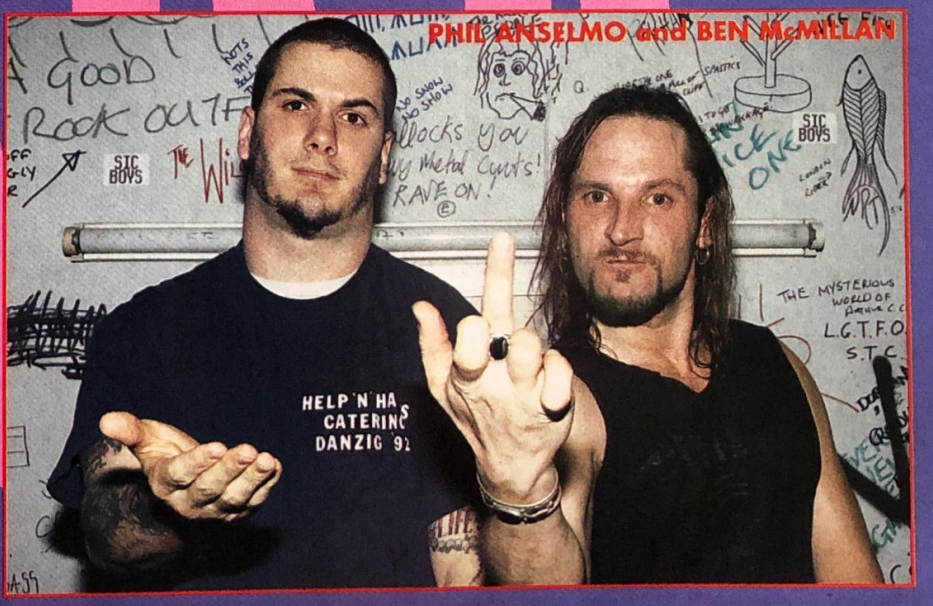
Ben is wearing a sweater because he's a fashion slob. He turns his nose up at trends, including musical ones.

"I remove myself from all other music when I'm writing, so if we sound like anything else, it's coincidence. When we get back I'll be shutting myself off again to start on the next album. I haven't written a goddamned thing for it yet. It'll be called 'How 'Bout That Liver?', but maybe not. I'll cut myself off in *that* room in my apartment," his voice deepens to a demon- possessed growl, "with my *friend* chucking furniture around 'til I get it right."

'Push' still keeps on... pushing. It sounds like Gruntruck will be riding on the album, and its predecessor, 'Inside Yours', for quite a while yet. Tracks like 'Flesh Fever' and 'Crucifunkin'' from the debut, and 'Tribe', 'Crazy Love' and 'Slow Scorch' from the second, are all maintaining a firm foothold in the band's live set.

'Tribe', the last number of the set, has ended with Gruntruck's roadie, Randy, still surfing the crowd out there somewhere. Pantera are now on and, after Tom's flour attack on Phil, a totally un-prompted chant begins, spreading through the crowd like a disease: 'Gruntruck Gruntruck!'. Ben is ecstatic. He turns to me at the side of the stage, fingers his broken nose (which bends slightly to the right) and asks: "Do you think I should get a nose-job? I'm gettin' sick of sniffing my own arm-pit!"

A master of wit and sarcasm, he grunts with satisfaction that another Pantera audience have turned Gruntwards. The band have done it with little help from anybody else. "God I'm seeing snakes man. I've got to get some sleep. Life kills you Pippa... don't do life," he mutters, finally, with all the passion of the closing line from a Shakespeare play and shambles off. ■



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NUCLEAR NO MORE?

NUCLEAR ASSAULT, those icons of Thrash, have gone melodic with their new album 'Something Wicked'! Vocalist/guitarist JOHN CONNELLY tells PIPPA LANG in no uncertain terms how the departure of bassist and co-founder Danny Lilker has given the band a new lease of life.

John Connelly doesn't miss Danny Lilker in the least. When the bassist absconded to Brutal Truth it was, as far as Connelly was concerned, a blessing. Nuclear Assault's fifth full-length album, 'Something Wicked', may come as a shock to age-old fans of the New York band as, without Lilker's abrasive songwriting input, they appear to have moved into a more melodic area of Metal. Connelly speaks like a man who's just been set free after years of purgatory.

"Melodic is a pretty apt description of 'Something Wicked', yeah... it feels good to have been able to bring that quality into Nuclear Assault's songs. For all Danny's good qualities, he's basically very narrow-minded about what he's willing to try out. It never occurred to him that it was possible to do something melodic and slow yet still maintain the same levels of intensity as something faster and more full-blast."

'Hang The Pope' comes to mind here, that epitome of all things 'Lilker', with his enraged, gruff attack resembling a grizzly bear rabidly dismembering its prey at warp-speed. What's the hurry, Danny?

"When we first started eight years ago, we were all into bands like Discharge and GBH, so blasting stuff out at full-throttle was appropriate to us then. After five albums, you start to get tired of that. I, personally, needed a change. Now, with Danny gone, I have the opportunity to progress."

Was there ever a possibility that the band would fold altogether after Danny's departure? After all, Lilker did start Nuclear Assault with Connelly, and came up with the band's name.

"Not as far as I was concerned, there was never any question that we'd split up. Danny decided he didn't want to be in Nuclear Assault anymore, that he wanted to go off and be in a Death Metal band. Whatever he may have thought, and whatever anyone else might have thought - 'coz we got a lot of people asking if we'd split up - his departure definitely wasn't the end of the band. With Scott [Metaxas] as Danny's replacement, we have a whole new lease of life. What on Earth would we want to break up for?"

Former Prophet bassist Metaxas was already an acquaintance of the band when he joined, having helped to mix the 'Nuclear Assault Live At The Hammersmith Odeon' album in '92. New guitarist Dave DiPietro also knew Metaxas when the former played guitar on, and toured in support of, the last Prophet album. A nice, close-knit group then.

With the relatively tame quality of 'Something Wicked' in comparison to their previous output up to and including 'Handle With Care', how many Assault fans will prefer to side with Lilker and move on to Brutal Truth's exposé of gut-spilling violence, rather than stick with Connelly and the new, more song-structured Nuclear Assault? Such matters don't concern the single-minded frontman. He is much too proud of the new album to consider the repercussions on Nuclear Assault's popularity. All right then, John, give us the low-down. Where does the title come from?

"It's from the Ray Bradbury book and movie, 'Something Wicked This Way Comes', which was obviously where Stephen King got his inspiration for 'IT'. It's a very bizarre, eerie horror story, hence the darkness of the title-track itself. It provided a great basis on which to work on the album."

Some might say that, despite the title, Nuclear Assault *ain't* as wicked as they used to be. Certainly, it seems that Danny Lilker has made off with the 'nuclear' half of Nuclear Assault. But John Connelly doesn't give a toss. Maybe he should change the name of the band to Melodic Assault. Doesn't quite have the same ring to it... ■

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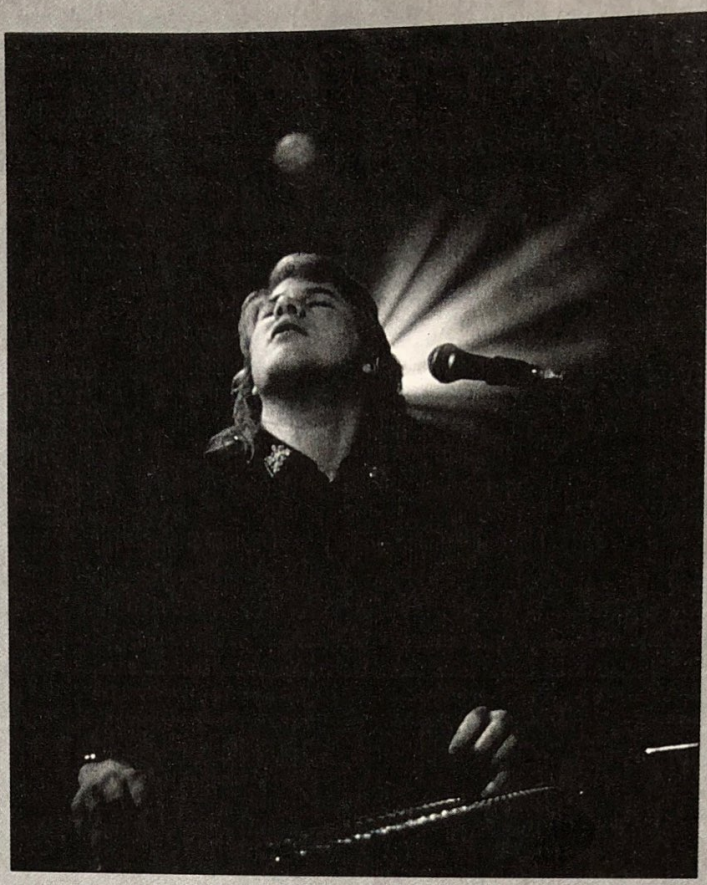
PLAYING WITH FEELING!

It's what THE JEFF HEALEY BAND do best! With blind guitarist Jeff at the helm, new album 'Feel This' is Blues from the heart! PIPPA LANG is soul-ed on the idea!



"I've got to tell you this. I did this radio show the other day, and the *first* question this DJ asked me has to be the stupidest question ever. He said 'are you pleased with your new album?'. What kind of a damned fool question is *that*? Oh, no actually, I hate it. That's why I released it! Jesus!"

Jeff Healey doesn't suffer fools. In fact, he's probably one of the most cynical people I've ever met. Overtly friendly, but with a deep-seated loathing for the Bobby Fleckmans and Sir Denis Eton Hoggs of this world, he can sniff out insincerity like a blood-hound whiffs out bunnies. Fortunately, I'd met the extraordinary Blues guitarist before and, presumably, passed the test. I couldn't remember specifically when that first interview *was*...

"May 1990."

Just like that. Jeff has an *extraordinary* memory. Unhindered by the day-to-day images of life that can be so distracting to the rest of us, his blindness has become a blessing when it comes to remembering the smallest detail (he has a mind like a Filofax), and he has turned sussing people out into an art-form. He also has acute hearing.

"You want something to eat?"

Amazing! My stomach has been rumbling *quietly* for the past ten minutes but Jeff, blast him, could hear a pin drop from three hundred yards.

The Jeff Healey Band are about to begin their first UK tour for two years to promote their third album, 'Feel This'. The album is a solid return to 'da *Blues*', something the band strayed from to explore heavier influences on the second album, 'Hell To Pay'. As I gratefully tuck into soup and sandwiches I consider the new album's *contentedness*. Could this mellow attitude have something to do with Jeff's recent marriage?

"Best thing I ever did. It's a real well-balanced relationship. She has her own career to deal with. To make a relationship work in this day and age, you've each got to have your own thing going or you're going to break up pretty damned quickly. I'm certainly not the dominant one in our relationship, but neither is she. Although I may be the focal-point when she comes to my work, when I go along to one of her business get-togethers, I'm the one who's taking a back-seat. It's real give-and-take."

Accordingly, when the band set off on this European tour, Mrs Healey will probably be too busy to afford more than a week away from her business to spend with hubby. Jeff has plenty of people to look after him on the road anyway, not least his magnificently protective bassist Joe Rockman (a karate expert no less!) and drummer/manager Tom Stephen. When Jeff gets it into his head to leap from his chair during a gig to bounce wildly around the stage in his guise as 'the mad axeman', it is heart-in-mouth time. Joe, however, acts as Jeff's eyes. The Jeff Healey Band have to be one of the most close-knit units I've ever met. From their Canadian Music Award for 'Best New Group' in 1987, they have travelled to their current position as a multi-million selling, internationally-respected Blues authority. Obviously, life has changed. Jeff remembers the band's second visit to England, to promote 'See The Light'.

"It was absolute mayhem. We'd already been over once and received such an unprecedented reaction seemingly out of nowhere - we did two Borderline shows on the same day! - that the demands the next time, in 1989, were completely ridiculous. But we were at that shaky stage in any band's career where we needed to do everything we could. So there were TV appearances, countless interviews, radio shows, PAs, the lot! So much, in fact, that I lost my voice and we had to cancel one of our gigs. That was real pressure time, but we try not to look back too much. We'd get too teary-eyed. You always have to keep an eye pointing forward. Thank God it's a little more relaxed this time around."

Indeed. Considering the band have only been together for seven years their progress has been pretty staggering. They now have their own studio, Forté Sound in Toronto, which enables them to record at their leisure without the pressure of hiring somebody else's studio at great expense. That's the only way to play the Blues... with the benefit of all the down-time in the world!

The Jeff Healey Band have experienced plenty of that. ■

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BRUCE ON THE LOOSE!

BRUCE DICKINSON is to leave IRON MAIDEN. METAL HAMMER were the first magazine to be told of this dramatic turn of events in the band's history. ANDY BRADSHAW spoke to STEVE HARRIS about Bruce leaving and the future of Iron Maiden.

PIC: DENIS O'REGAN

Bruce Dickinson is to leave Iron Maiden following the band's European tour which begins on March 25th in Portugal. In a statement released by the band's management, Bruce explains his decision.

"I thought long and hard about this as it was a very difficult decision to make. In Maiden, everyone always gives 100% and I'm very proud of my time with the band. However, these last few years I've become more and more involved with other things like writing, my solo career and my family, making it progressively more difficult to concentrate 100% on Maiden. This is unfair to the fans and, more particularly, the rest of the band. I therefore finally came to the decision to go my own way now, rather than to sour the great relationship I have with the rest of the guys. I thought it best to tell them before the tour to give them plenty of time to find a new singer and, also, to give us one great farewell party on the road for a few months. I'm very much looking forward to the tour and will be giving it 500% every night one last time."

Steve Harris was taken completely unawares by Bruce's announcement.

"It was a hell of a shock! Rod's known about this for a while, but he didn't really want to tell me because I was out in Miami mixing stuff for the second live album, 'A Real Dead One'. I think he felt it was better that I should hear the news face-to-face, rather than down the phone.

"Much as I was surprised, I have to admit that, even a few years back, I remember talking to Rod because I wasn't sure of Bruce's commitment at times. He's always been into so many different things.

"I thought there might be a cut-off point in a couple of years' time; that, sooner or later, he would want to go off and do his own thing. It's very difficult in a very busy band like this for someone with as many interests as Bruce to be able to fit everything in. Up to now he's always been able to do it though.

"It's weird, because I felt that Bruce was singing better than ever on the last tour, so it's not as though he's not been delivering the goods. If anything, he's been getting better. If this had come after the 'No Prayer For The Dying' tour, I would have been less surprised. I felt that he put more into his solo tour than he did with Maiden. But this last time, he was right back in there.

"In a way, I admire his decision. He could have waited until after the tour, put out his solo album to see how it did, and then, if it did well, told us. So, in a sense, he's taking a bit of a risk, but at least it gives us loads of time to find someone else."

"I felt that Bruce was singing better than ever on the last tour, so it's not as though he's not been delivering the goods. If anything he's been getting better."

Steve was keen to make sure the message got through that there is no animosity about the split.

"Nah. We're still good mates, we've always got on really well. We wish him all the best and we'll still be friends at the end regardless. There's no underhand business or anything, despite how much people may want to read things into it."

Steve admits the whole future of Iron Maiden was called into question as a result of Bruce's impending departure.

"I thought at one point, 'fuck, is this it?'. Should we knock it on the head altogether; get out while the going's good? But I woke up the next day and said 'bollocks! We've still got a lot to give and a lot of challenges to overcome'. This is the biggest challenge of them all. Apart from anything else, I still believe in Iron Maiden."

How are the band going to find a replacement?

"It's not going to be easy is it? But, for a start, I want someone British. That's with no disrespect to any other nationalities either. I'm setting myself up by stipulating a British singer because, if we don't find someone, we could be in the shit!"

At time of going to press, Metal Hammer have learned that, as a result of Bruce's decision to leave, the band have decided that they want to record some more tracks for 'A Real Dead One', which will be taken from the forthcoming tour. This means that the album has been put back until the Autumn.

In our next issue, we will have a full report on the impact of Bruce's decision to leave Iron Maiden. ■

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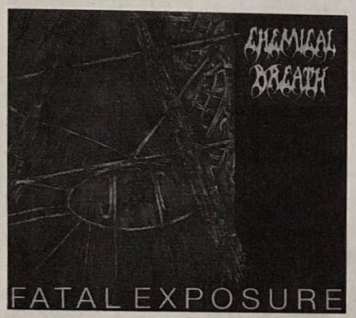

CHEMICAL BREATH

Metall Hammer Aardschok:
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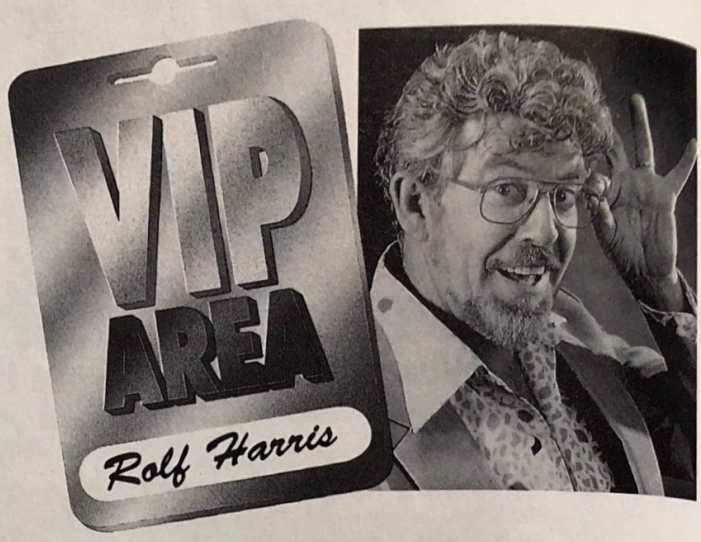

Having spent many years making sure that his kangaroo was securely tied down, getting up early to make sure that the sun was still a-rising and relating tales of two little boys, ROLF HARRIS has now taken the stairway to heaven.
Words: ANDY BRADSHAW

"If someone had told me a year ago that in 1993 I would have a Top 10 single with a cover of a classic Led Zeppelin song, I'd have thought they were taking me for a complete idiot!
The whole thing came about when, a couple of years ago, I was invited to do a musical item on a show called 'The Money Or The Gun', which is a quirky sort of alternative comedy programme. They told me that they wanted me to do a song called 'Stairway To Heaven', which at that time I had honestly never heard of. In fact, I now realise that I must have been the only person on the planet who'd never heard of the song. They didn't believe me when I said that! They said, 'but you must have, it's a Led Zeppelin classic'. Well, they wanted me to do the definitive Rolf Harris version and offered to send me a copy of the original. But, because I didn't want to be influenced at all, so I said that all I wanted was the sheet music.
"I couldn't make head nor tail of the lyrics, what with all the bustling in the hedgerows and that kind of thing, so I made it as short as I could really. It was a case of if they wanted Rolf Harris, then we'd have to go back to 'Tie Me Kangaroo Down Sport' with the wobble-board and the digeridoo and the 'all together nows'.
(Editor's note: Professors of linguistics studying the entomology of the aboriginal word 'kangaroo' have discovered what it actually means. It appears that when settlers landed in Australia, upon seeing this bizarre marsupial, one asked a nearby Aborigine what it was. He replied 'kangaroo'. It now turns out that 'kangaroo', was the local Aboriginal dialect for, 'I dunno mate'.)
"We had about four days to get it together with my band. We actually recorded it about eleven o'clock one Sunday morning in one take, straight through.
"A few days ago, I actually heard the original version for the first time, because my daughter made me sit down and listen to it. I must say, had I heard it before I did my version, I wouldn't have had the temerity to attempt the song. My version is an infectious bit of fun; theirs is a serious, emotive, almost eerie and very powerful song. I've heard third-hand that Robert Plant has heard our version and really enjoys it.
"People keep asking me what I can do to follow it up? But really what is there? The problem with things like this is that whenever you try to follow-up any kind of success like this it normally fails miserably - and believe me, I'm talking from experience!
"I have to be honest and say that this success has come as a great surprise to me, a happy one of course. What the future holds now is anybody's guess, but one thing's for sure... I don't think you'll see me supporting Guns N'Roses!"

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REVIEWS

ALBUMS
LIVE KILLERS
BOOKS
VIP AREA
VIDEOS
METAL MEDIA

ALBUM OF THE MONTH

MONSTER MAGNET
SUPER JUDGE
(A&M)

Tracks: Cyclops Revolution, Twin Earth, Superjudge, Cage Around The Sun, Elephant Bell, Dinosaur Vacuum, Evil, Stadium, Face Down, Brainstorm, Black Balloon.

Producer: Monster Magnet

Here we go again! The Monster Magnet machine is up and rolling with its second album, a brand new spanking record deal and a new set of songs to boot!
When David Wyndorf (singer/vocalist/man with a vision!) states that "Usually we're much more laid-back when we play but, with this album, it was like we were so wired-up man!", he tells no word of a lie. Straight from the back-end of sweaty European clubs, Monster Magnet were back in the studio buzzing from the adrenalin of their live shows and ready to record an album to represent that. Which they have, because 'Superjudge' has a live and raw quality to it that their debut, 'Spine Of God', didn't possess, thus making the two albums very different in feel, sound and attitude. With 'Spine Of God', they seemed a little lost, a little confused - and all the better for it. More focused, and with a big deal behind them, Monster Magnet have settled into a rockier seat, and kick out the jams like never before on tracks like 'Twin Earth' and last year's single, 'Evil'.
But 'Spine Of God' was one hell of an album to follow. An impossible task by many bands' standards, but one that Monster Magnet have achieved by doing so *their* way and their way only.

Who else would cover a Hawkwind song in '93? Fuckin' *no-one*, that's who! These bastards take the uncool and give it such a bitter twist, you can't help but love the end result.

'Cyclops Revolution', 'Superjudge', 'Black Balloon' and 'Cage Around The Sun' all see

Monster Magnet cranking up the amps, drugs and swirly effects, bringing forth visions of dusty highways, strange religious cults, biker gangs, LSD and a mass state of confusion.
So retro it hurts. Good.

James Sherry **5**

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COVERDALE PAGE

'Coverdale Page' (EMI)

Tracks: Shake My Tree, Waiting On You, Take Me For A Little While, Pride & Joy, Over Now, Easy Does It, Take A Look At Yourself, Don't Leave Me This Way, Absolution Blues, Whisper A Prayer For The Dying.
Producers: David Coverdale, Jimmy Page & Mike Fraser

"We did not sit down and say 'Let's write a Led Snake album'." So asserts David Coverdale. This is a somewhat defensive statement, not to mention *meaningless*, in the light of songs like the opener, 'Shake My Tree', which is 'Still Of The Night' revisited. Unless the pair had elected to choose Jazz/Funk as a medium for their artistic message, it's almost inevitable that the result is going to sound like a 'Led Snake' album. Which it does.
It has to be said, though, that this is the album Whitesnake should have followed up their '1987' album with, instead of 'Slip Of The Tongue', which proved to be the kiss of death for the band. By the time Whitesnake reached their swan-song (every pun intended), they had become such a polished corporate Rock behometh that an album like this could very well have come out under the Whitesnake banner.
What is revealing is that, although David Coverdale is obviously stamped all over the album, the Jimmy Page style is less obvious, at least on the *lead* guitar lines. Now, this could either be because there so many other guitarists who have emulated Page's style to the point that it has become the stock-in-trade of any guitarist worth his salt, and been rendered common-place as a result, or the best hasn't been brought out in him. Where you do notice the Page influence is on acoustic-based tracks like 'Easy Does It', which in places could come off 'Led Zeppelin III', or on the rhythm parts of the epic 'Don't Leave Me This Way', or the *very* Zep 'Absolution Blues' (one of the best songs on the album, even if it does have more 'Still Of The Night' bits in the middle).
The sting, as ever, is in the tail, with the superb 'Whisper A Prayer For The Dying'.
All in all, though, this is a welcome surprise. A very good album, but about as Led Snake as you can get without calling it 'White Zeppelin'. But will it sell in 1993? Who knows?

Andy Bradshaw **4**

AEROSMITH

'Get A Grip' (Geffen)

Tracks: Intro, Eat The Rich, Get A Grip, Fever, Livin' On The Edge, Flesh, Walk On Down, Can't Stop Messin', Shut Up & Dance, Cryin', Gotta Love It, Crazy, Line Up, Amazing, Boogie Man.
Producer: Bruce Fairbairn

Normally, if I came across lyrics like 'Flesh: You got me all soakin' wet', I'd discard such banality with a kick in the balls. However, when the hand that holds the pen happens to be Steven Tyler or Joe Perry, the originators of the sleaziest lyrics to ever street-walk their stockinged, wet-knickered route through Rock'n'Roll, somehow the words are excusable... even when they shove their fingers further up the proverbial pussy with such classically gaudy lines as: 'The buzz that you been gettin' from the crack don't last, I'd rather be OD'ing on the crack of her ass' (from 'Fever')!!!
But we need to go deeper, if you'll pardon the pun. This is Aerosmith's new album, a major happening, an event of monolithic proportions. With their *ground*-breaking return to Rock'n'Roll hell in the Eighties with 'Permanent Vacation' and 'Pump', Aerosmith re-established themselves as the Kings Of Sin: unequalled, unbeatable, unrelenting. Now, with 'Get A Grip', have they done it again? Let me put it this way. There is nothing as revolutionary here as there was on 'Pump'. Nothing as extraordinarily experimental as 'Janie's Got A Gun', for example, although 'Gotta Love It' has a certain bizarre appeal. Nothing as *flippantly* catchy as 'Love In An Elevator', although 'Fever' and the jamming Tyler/Perry/Lenny Kravitz collaboration, 'Line Up', runs close to the mark. Basically, 'Get A Grip' ain't as chock-full of obvious hits as the last album. With *three* massive, epic 'weepies' - 'Cryin'', the Fifties' crooner 'Crazy' and the spine-tingling 'Amazing' - the emphasis is as much on soaking tissues as on wetting knickers!
Aerosmith have chosen not to accommodate

the Nineties with 'Get A Grip', rather to do what they do best: stick with that rabble-rousing, Tyler-squawking (his voice improves with age), kick-up- yer-heels traditional Aerosmith Rock'n'Roll. Some may say they're treading water but, considering they went further than anyone thought they ever could with 'Pump', what more can we ask for but more of the Aerosmith we are all so fond of?

Pippa Lang **4**

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PORNO FOR PYROS

'Porno For Pyros' (WEA)

Tracks: Sadness, Porno For Pyros, Meija, Cursed Female, Cursed Male, Pets, Badshit, Packin 25, Black Girlfriend, Blood Rag, Orgasm.
Producers: Perry Farrell & Matt Hyde

There're some people I know who would cut both their legs off, sever their arms at the shoulder-blades and stitch 'em to their arses for a sneak preview of Perry Farrell's eagerly-anticipated and much touted Jane's Addiction bastard sons, Porno For Pyros. So was it worth the disfigurement? Does it do what Jane's Addiction did but better? Does it tackle uncharted musical territory? Does it live up to people's already massively out-of-control preconceptions? Well, it's a strange one, and presents questions that can only be answered two ways: 'yes' or 'no'...
'Porno For Pyros' is and *isn't* everything I expected it to be. On the one hand, it takes on the style undoubtedly perfected by Jane's Addiction but, on the other, it's a much shallower, less intense brand of psycho-Pop that is (unintentionally or not) easier on the ear. And that's no bad thing because, whilst you may be let down by the Porno's lack of heavyweight (Metal?) intensity, allow your mind to open to its absolute limit (with or without additives), and you'll find a collection of eleven songs that cruise along at a comfortable speed, creating an album that drifts and wanders through tribal rhythms and pumpin'/funky bass- lines.
Try out 'Pets' for size, with its catchy chorus and drifting melodies, or 'Porno For Pyros', the stonking title-track with the infectious, chanting, sing-a-long groove. And there's more, much more.
'Porno For Pyros' is indeed an album that will stand the test of time, please fans of Jane's Addiction and even manage to cover some new ground! What more could you ask for? Jane's Addiction to reform?

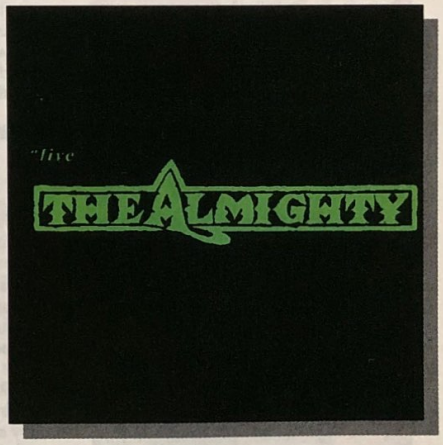
James Sherry **4**

THE ALMIGHTY

'Powertrippin'' (Polydor)

Tracks: Addiction, Possession, Over The Edge, Jesus Loves You But I Don't, Sick And Wired, Powertrippin', Takin' Hold, Out Of Season, Life Blood, Instinct, Meathook, Eye To Eye.
Producer: Mark Dodson

The Almighty gone Seattle? Not quite. The Almighty gone Nineties more like. Whether the electrifyingly new Almighty sense of power and attack is down to the addition of US guitarist Pete Freezin', or just Ricky Warwick's general dissatisfaction with the increasingly dead-end direction The Almighty seemed to be taking in the early part of the decade, is unknown. Either way, the change has probably doubled The Almighty's long-term career prospects in one fell swoop.
Until this album, The Almighty were all too obviously a product of the kind of aggressive, macho, chest-beating Rock (remember 'Full Force Loving Machine'?) that hallmarked the Eighties. But 'Powertrippin'' is very much a Nineties statement from a Nineties Rock band, a beast of a whole different nature than ever before. Stripped down and harder than ever, 'Powertrippin'' sees them taking the naked Hard-core aggression of a band like Corrosion Of Conformity and welding it to their own sense of melodic, gutteral Rock, to create a bludgeon-heavy combination of power and accessibility.
'Powertrippin'' is the work of a band with fire coursing through their veins and the true spirit of Rock'n'Roll inked indelibly into their skin: literally *bleeding* passion. The highlights? Most of the record actually. The racy power-punch of 'Addiction' and the quietly wonderful acoustic, 'Out Of Season', are doubtlessly two of the band's best-ever songs. Elsewhere, 'Possession', 'Powertrippin'' and 'Takin' Hold' are ripped from The Almighty's considerable armoury of aggression, and 'Jesus Loves You, But I Don't' manages to pack every facet of the band's repertoire into one number. The album's certainly not perfect, but it *is* 110% Almighty!
'Powertrippin'' is *the* record for anyone who loves the sound of a crunchingly loud guitar.



Anthony Noguera **4**

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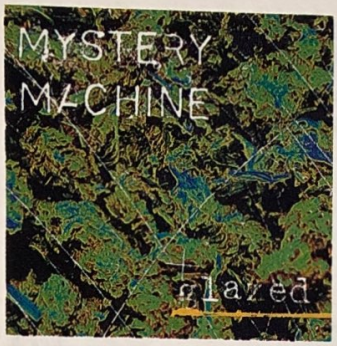
CD MC LP REVIEWS



MYSTERY MACHINE
'Glazed'
(Nettwerk Europe)

Tracks: Shaky Ground, Everyone's Alright, Valley Song, Ride, Stay High, Hooked, Floored, Hi-Test, Invitation, Salty, Underground, Broken, Slack, Stain Master.
Producer: Mystery Machine

Hailing from Chilliwack BC, Canada, this energetic four-piece play a kind of Sonic Youth-tinged melodic Hard-core, the kind of stuff that switches from melodic winsomeness to buzzing, raw guitar aggression and back in the space of a single song. As a debut (and I'm *presuming* it is), 'Glazed' is an assured piece of work that promises more for the future of this band than it delivers in the meantime. Which isn't necessarily a bad thing. 'Underground' has some great moments of guitaring from vocalist Luke, who imbues the songs with a character all too often missing in this kind of music. There are some great ideas on this record, most notably the impressive nine-and-a-half-minute tail-end track, 'Stain Master' (not a reference to a carpet-cleaning agent, I hope?!), which houses the kind of elements that lead you to believe that there's more to this band than this record shows. 'Invitation' chugs along in a mid-paced Grunge groove, replete with stop-start time changes and sufficient personality to ensure repeat airings. A good album from a band with a future.

Anthony Noguera 3

FRANK BLACK
'Frank Black'
(4AD)

Tracks: Los Angeles, I Heard Ramona Sing, Hang On To Your Ego, Fu Manchu, Places Named After Numbers, Czar, Old Black Dawning, Ten Percenter, Brackish Boy, Two Spaces, Tossed, Parry The Wind High Low, Adda Lee, Everytime I Go Around Here, Don't Ya Rile 'Em.
Producers: Eric Drew Feldman & Frank Black

Anybody who saw Frank Black on 'The Beat' in February will know that the chubby guru spends half his life with his tongue stuck firmly in his well-padded cheek, with a bizarre sense of humour that verges on the extra-terrestrial. For the other half, he is genuinely intense, as cynical as the rest of us. He also has quite definite ideas of what he wants out of his own music. Dumping The Pixies with a snap of his fingers, he decided that the band were not a sufficient vehicle for his creativity anymore. Hence 'Frank Black', the self-titled debut album, which opens with one of the biggest piss-takes of LA I've ever heard. Frank *loathes* Los Angeles, even though he now lives there with his girlfriend, but the opening track, cunningly titled 'Los Angeles', is a brilliant sartorial comment on the city, with bizarre cliff-hanging stops and starts that would confuse the straightforward Rock buff. The whole album is full of weird inconsistencies, unpredictabilities and little quirky Pop experiments that will have David Bowie lunging for his home studio equipment. Frank drags his creative horizons beyond all possible reason. I've never heard anything like it. Thank God for musicians like Frank Black who keep us on our toes.

Pippa Lang 5

QUICKSAND
'Slip'
(Polydor)

Tracks: Fazer, Head To Wall, Dine Alone, Slip, Freezing Process, Lie And Wait, Unfulfilled, Can Opener, Omission, Baphomet, Too Official, Transparent.
Producer: Steve Haigler

Quicksand play a kind of Alternative Rock that borders on Hard-core in attitude but never degenerates into mindless aggression. What separates Quicksand from their contemporaries is an inbuilt grasp of the mechanics of conveying feelings and moods through music. Songs like the incredible lead-off track, 'Fazer', and the incendiary 'Slip' are the products of a band melding the off-the-wall approach to songwriting of Jane's Addiction and the stop-start brutal riffage of the Rollins Band. At times, the effect can be devastatingly intense, like on 'Can Opener', when the naked guitar aggression gives way to a thumping wall of noise that finally ends in a wail of feed-back. On 'Omission', the band fight like caged pit-bulls to escape the confines of the revolving riffs, making you feel like you're trapped in claustrophobia and wrapped in anger. When the track finally ends, you think you've been released from a mental institute. This album isn't an easy experience sometimes, the sheer power of the songs is often breath-taking, but always, always, the band infuse every number with a chorus that you'll find yourself humming for weeks. And that's the mark of a great album. 'Slip' borders on the revelatory.

Anthony Noguera 5

FLOWERHEAD
'...ka-BLOOM!'
(RCA/Zoo)

Tracks: Acid Reign, All Along The Way, Thunderjeep, Snagglepuss, Everything Is Beautiful, Oh Shane, What?!, Sunflower.
Producer: Lou Giordano

As 1993 sloughs off the last shreds of spandex from its body, here's another band heavy enough to crush an elephant's testicles with a fuzz-box scream. All this without being Metal. Flowerhead have certainly got the right attitude.
"We're extremely loud, chaotic and messy. We fuck up a few times, get a few things right and put all we've got into it."
'...ka-BLOOM!' qualifies for Metal Hammer simply because, when it's played quietly, it's still louder than the foghorn of the QEII six inches from your ear.
Those who like their Rock with an Indie crossover feel will warm immediately to songs like 'Acid Reign' or the distortion-laden 'Thunderjeep'. In all, the material is about as gentle and soothing as trying to sleep under a jack-hammer. This is a lullaby for the terminally masochistic. Somebody in this band has been taking sonic diplomacy courses from Concorde's after-burners if 'Everything Is Beautiful' is anything to go by. In short, this is Noise, focused and malevolent.
Of its kind, '...ka-BLOOM!' isn't half bad. Personally, I can't bloody stand it.

Andy Bradshaw 3

FREAK OF NATURE
'Freak Of Nature'
(Music For Nations)

Tracks: Turn The Other Way, What Am I, Rescue Me, '92, People, World Doesn't Mind, Possessed, Where Can I Go, If I Leave, Love Was Here.
Producers: Freak Of Nature & Phil Kaffel

Mike Tramp wears his heart on his sleeve, and he has a genuine enthusiasm for life and music. So you have to set aside all cynical speculation that, following the collapse of White Lion, he has 'gone Grunge'. In fact, he has severed links with failed corporate Rock policies. He's teamed up with a convincingly contemporary outfit in which 'Tramp the star' becomes a humble Freak Of Nature.
Of course, with his powerful, expressive voice, Mike would have to be the crucial part of any band, and he is undoubtedly singing better than ever. No longer aiming for the stratosphere, he has allowed his voice to embrace the lyrics without a fight. His friendly Freaks are a fine band who grind through vibrant songs like 'Rescue Me'. The lyrics, too, have a naive kind of honesty in which Mike unblushingly pours out his heartaches. ''92' and 'People' tears into those who tried to ram him down: 'They are people I don't like, they are shadows in my life'. The shadows will rapidly recede as the Freaks find a welcome in '93.

Chris Welch 4

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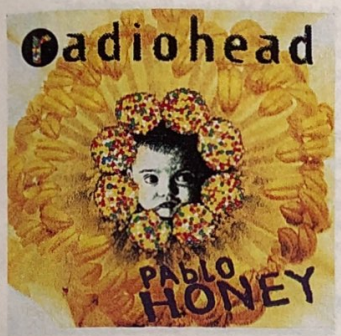

RADIOHEAD
'Pablo Honey'
(Parlophone)

Tracks: You, Creep, How Do You?, Stop Whispering, Thinkin' About You, Anyone Can Play Guitar, Ripcord, Vegetable, Prove Yourself, I Can't, Lurgee, Blow Out.
Producers: Sean Slade & Paul Q Kolderie

Ah, how good to see a British band striding forwards instead of backwards or sideways. A band braving the cold waters of British indifference and tradition, playing for themselves, but providing something unique. Radiohead came to my attention at Kingston Poly in January, and to the public-at-large's notice in February with their catchy little ditty, 'Anyone Can Play Guitar'. Fortunately, not just anyone can come up with something as horribly catchy as this. Indeed, 'Pablo Honey' is fairly oozing with unbelievably touching, or spine-tingling or, at the very least, *crunchy* songs, just proving that the Oxford quintet are rarer than a four-leaf clover. Thom Yorke can *sing*, really *croon*, and, dare I say it, on 'How Do You?', has the same melodic touch as *Bono*, that slightly nasal appraisal and walloping range. Bono joins forces with Nirvana? 'Creep' may sound a little like The Hollies' 'The Air That I Breathe', but with Jon Greenwood's crashing, destructive guitar breaks, this is more like The Hollies meets the Pistols! But then when the five met, they had such diverse musical tastes that it isn't beyond the realms of possibility that these various influences were intentionally projected. Radiohead are the way forward. Follow the signs.

Pippa Lang **5**

MINDBOMB
'Mindbomb'
(Mercury)

Tracks: Prepare Yourself, Segue, Do You Need Some, Almost There, Violet Dream, 40 Days, Daisy Chain, It's What I Want, I Am, No Reason, Goodbye Everything.
Producers: Max Norman & Mindbomb

Well, I can't tell you a sodding thing about Mindbomb because... well, because I don't know a sodding thing about 'em! The strange thing is that I can't really tell what they look like from the music alone. You know what I mean, there are some bands whose image is easy to guess just by listening to the record. Tigertailz for example (hargh hargh). Mindbomb play something in between Rock and Thrash, although most of the time they lean towards the former.
Opening track, 'Prepare Yourself', is a toned-down Ministry - blast-through heads-down thrashing, whilst the follow-up, 'Segue', starts as a rocker, only to be pushed back to the thrashing on the arrival of the chorus.
For some reason, they remind me of the Electric Boys. It's that sort of thing, where they aren't just your average Metal band, what with elements of Dance in there as well as the rest. I reckon this is the band that Skid Row fans should be listening to as a taster for all things nastier.
It definitely belongs in the 'one to listen to again' box.

Neil Aldis **4**

RED DEVILS
'King King'
(Def American)

Tracks: Automatic, Goin' To The Church, She's Dangerous, I Wish You Would, Cross Your Heart, Tail Dragger, Devil Woman, No Fightin', Mr Highway Man, I'm Ready, Quarter To Twelve, Cut That Out.
Producer: Rick Rubin

This lot have been blasting California's shady bars for a good old while now, building up a formidable reputation on the way. Recognition of their prowess as a Blues band came when Mick Jagger saw them in a club one night and promptly asked them to record some songs with him. 'King King' is an album which will be appreciated only by those who like their Blues primitive, raw and pure. If you were played this and asked to put a date on it from a production point of view, you would swear that it was recorded in a club in Chicago at the same time that Buddy Guy and John Lee Hooker were starting to make their mark in the mid-Fifties. And you'd be completely wrong.
It was recorded in 1992 with Rick Rubin at a club in Los Angeles, called, unsurprisingly enough, King King. This is harmonica-led Blues, dry, dirty and compelling to listen to. If you are familiar with the Paul Jones-fronted Blues Band, then this will be right up your street. From the frantic R'n'B of opener 'Automatic', through the brilliant 'I Wish You Would' to the deep Blues of 'Quarter To Twelve', it is addictive. Particularly strong is a version of Willie Dixon's 'She's Dangerous', which really is Blues at its most basic.
This is good stuff.

Andy Bradshaw **4**

54/40
'Dear Dear'
(Columbia)

Tracks: She La, Music Man, Nice To Luv You, Lovers And Losers, We Are We Pretend, Apollo & Me, Faithful, Inside The Horn, You Don't Get Away (That Easy), Book, Dear Dear.
Producer: Don Smith

'Dear Dear'. Unusual title that. It probably came from some record company executive on hearing the band for the first time. Apparently, they've broken the Canadian East Coast college circuit, a notoriously difficult area. An area also filled with pretentious toss-heads who can't make up their minds whether they like REM or the Happy Mondays, so they settle for a combination of the two: 54/40.
This album annoyed me from the start. Everything about it winds me up. For a start, the guy sings like Morrissey and, if there is one thing we can really do without, it's another Morrissey. Secondly, the lyrics are unbelievably bad. If you thought the songs found on schools programmes were atrocious, then check this for a chorus: 'Oooo, higher and higher, la la la la la la la - la, love it, dig in, hold on'. Crap, isn't it? You can imagine the sort of whimsical voice this needs to be sung in, and the abysmal retro keyboards that would back it up. Horrendous thought, isn't it? Bjorn Again might do it, but remember, Bjorn Again are funny.
They're huge in Canada. I hope they stay there.

Tony Dillon **1**

POSTER CHILDREN
'Tool Of Man'
(Creation)

Tracks: Dynamite Chair, Tommyhaus, In My Way, Clock Street, Redline, Shotguns And Pickups, Blatant Dis, Idiot Show, Outside In, Three Bullets.

Yet another 'Indie' album with both feet firmly in the 'Metal' camp. Bulbously big drums, packed with smashing punctuation, power along peculiar little musical creations which are almost psychedelic in their intensity and irregular tempos. But this is more Pumpkins than Hawkwind, so breathe again, fellow soap users.

Singer Rick seems a bit of a fanny at first sniff, with a plaintive Mid-West drone that initially seems to drag the music down but, by the third track, his lazy, uncertain delivery of these bum-huggingly good melodies seems essential in holding the band back from launching into the abyss of rockist clichés.
'Outside In' twists inside out with its herpesian catchiness, destined to be one of those songs you hear in every club you go to, but are too cool/drunk/Welsh to ask anybody who it's by.
To quote the late, great Eddie Waring, 'It's a knockout'. Two more slices of this cake please, Mrs Scroggins, our trusty charwoman.

Stoko **5**

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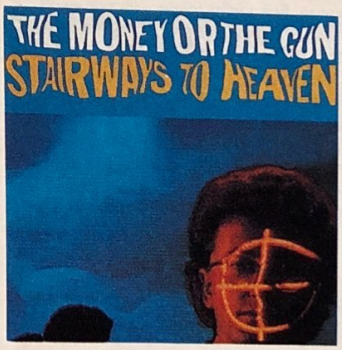


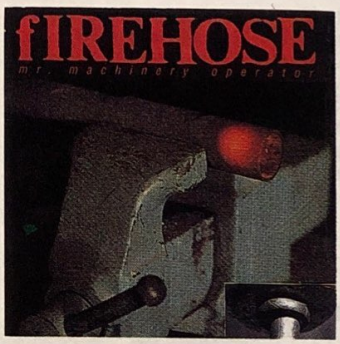
VARIOUS
'Stairways To Heaven'
(Phonogram)

Artists: Kate Ceberanto, John Paul Young, Pardon Me Boys, Nick Barker And The Reptiles, Rolf Harris, The Australian Doors, Wagner Opera, After Midnight, Robyn Dunn, Neil 'Elvis' Pepper, Rock Lobsters, Toys Went Beserk, Jodie Gillis, Beatnix, Fargon Beauties, Etcetera, Judy Connel, Barry Crocker, Vegemite Reggae, Whipper Snappers, Sydney Philharmonia, Leonard Teale.

A compilation of 22 versions of the classic Led Zep hit, 'Stairway To Heaven', from an Australian TV show that insists its guests cover the epic.
Where anybody with one iota of cerebellum would get as drunk as mud and revel in the opportunity to obliterate a classic (respect to Rolf), the majority of the artists on this album see this as an 'artistic challenge' and go completely up their own arses. Thus, there are, you could say, some well-varied styles on this album. And it's all complete, glorious, twaddle.
John Paul Young rehashes the Seventies Disco of 'Love Is In The Air', The Australian Doors rehash Morrissey (or somebody) and, basically, everybody hashes everything from Opera to The Beatles, from Jazz to Goth, in a way that only Australians can, being a nation who don't give a Castlemaine and are blissfully free of culture.

The ideal party album for anyone twisted enough, like me, to fancy Tracey Barlow. This DOES YOUR HEAD IN. More painful than a steam-roller squashing a baby and nearly as funny.

Stoko **5**



FIREHOSE
'Mr Machinery Operator'
(Columbia)

Tracks: Formal Introduction, Blaze, Herded Into Pools, Witness, Number Seven, Powerful Hankerin', Rocket Sled/ Fuel Tank, Quicksand, Disciples Of The 3-Way, More Famous Quotes, Sincerely, Hell-Hole, 4.29.92, The Cliffs Thrown Down.
Producer: J Mascis

Everywhere I look, J Mascis is mournfully gazing out from behind curtains of sad, lank brown hair. Little Dinosaur is sticking his oar in everybody's business these days it seems. Release an album produced by J Mascis and you have the mark of distinction! Or at least a chance in hell of getting yourself heard. Firehose's Mike Watt (ex-Minutemen) is a mate of J's. Mike Watt's label, Ultimate, released debut albums by Hüsker Dü and Sonic Youth, amongst others. So the band have a pedigree of sorts, and they've been around since 1985. Do they have the goods to back up such a pedigree though? That's a difficult one. Seeing as nauseating, wingeing vocals are *hip* these days (thanks to bloody Mascis), then theoretically, yes, they do have the goods. Fortunately, the vocals lapse into something a little more coherent most of the time, a sort of Warren Zevon/Lou Reed spoken drawl, and that I like. The songs boast everything from Folk to Country to Jazz to James Taylor ('Witness') to a sort of uncontrollable Grunge. From absolutely hating 'Mr Machinery Operator', I did grow quite fond of the album the more I listened to it, with its strange diversity, confused meandering and touching lyrics.

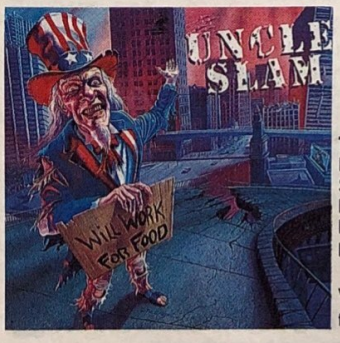
Pippa Lang **3**

SUGAR
'Beaster'
(Creation)

Tracks: Come Around, Tilted, Judas Cradle, J C Auto, Feeling Better, Walking Away.
Producers: Bob Mould & Sugar

Bob Mould was absolutely unstoppable last year. Back from the doldrums of his two melancholic major label solo albums with the joyous 'Copper Blue' record (which was generally regarded as one of the finest records of last year) and the stunning Sugar power trio, he made a come-back of Lazarus-like proportions. 'Beaster' is a six-track accompaniment to last year's album, recorded simultaneously, but so disparate in content as to warrant separate releases. On listening, it's obvious why.
More open, sprawling, lacking the tight formality of the classic Pop format (all the tracks are over three minutes long, with three of them clocking in at an impressive six minutes a-piece), 'Beaster' explores the cavernous delights of a consistently melodic, but always impressively aggressive kind of songwriting. It opens out the Sugar story into a wide-open plateau where guitars scratch and wail and howl in furious dissent. Angrier, faster, more direct, 'Beaster' reflects the form that the band's recent live shows began to take rather than the harmonious beauty of 'Copper Blue'. These six tracks simply confirm what you should already know: that Sugar are the most consistently impressive songwriters in contemporary Rock. For sure.

Anthony Noguera **5**



UNCLE SLAM
'Will Work For Food'
(Roadrunner)

Tracks: Back From Beyond, Left For Dead, Roadkill, Hangin' In The Hood, Dominant Submission, Face The Fight, Will Work For Food, Cold Fire, Dazed And Confused, Finger First, It Can Happen.
Producer: Warren 'King' Croyle

Why did Uncle Slam get signed? That's the first thing that came to mind when this roared out of my stereo. Don't get me wrong, it's not bad, it's just about five years too late! Right from the start, this album thrashes along like everybody else *did*!

I would say something along the lines of: 'take 'Left For Dead' for example', but that would be pointless, as you could take any track as an example and find that it sounds like a cross between Nuclear Assault and Tankard. Although having said that, 'Left For Dead' *is* perhaps the prime example, with riffs that chop and change between the two so often, it's hard to decide which one it sounds like the most!
As it is, there are some tunes on here that are worth a listen, appealing to my Thrash roots. The 'Dazed And Confused' cover is a classic thrasher, headbanging all the way.
Unfortunately, this is gonna be one of those albums that I probably won't listen to again and thus it only merits a three. Sorry.

Neil Aldis **3**

DORO PESCH
'Doro Pesch'
(Mercury)

Tracks: Eye On You, Bad Blood, Last Day Of My Life, Born To Bleed, Cryin', You Ain't Lived ('Til You're Loved To Death), So Alone Together, All I Want, Enough For You, Heaven With You, Don't Go, Alles Ist Gut.
Producers: Jack & Vic Pepe

What the hell has this album been released for? Just who exactly is this album aimed at? If this is an Doro's attempt to cross over to a wider audience, then it's going to fail miserably. Don't get me wrong, Doro has a fine voice, one which I was first grabbed by when she belted out the excellent 'Kiss Of Death' off Warlock's 'Triumph And Agony' album. But the material here is just plain bloody awful.
Take the first two tracks for example, 'Eye On You' and 'Bad Blood'. These are the ultimate in bombastic bollocks on a grand scale. Simplistic, unsubtle, facile, unadventurous... Really, you could go through an entire thesaurus and still not come up with enough words to accurately describe the sheer mundanity of it all. Clichés rain, pouring down in uninterrupted sheets of dripping mediocrity. I don't know, or indeed care, who's writing this material, but they should stop immediately and spare the world.

I would love to see Doro Pesch do well, she's a talented lady, but for her sake if no-one else's, she needs songs, she needs direction but, most of all, she needs to put this album behind her and do something which is at least worth releasing.

Andy Bradshaw **1**

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CD MC LP REVIEWS

INFECTIOUS GROOVES
'Sarsippius' Ark'
(Sony)

Tracks: Intro, Turtle Wax (Funkaholics Anonymous), No Cover/2 Drink Minimum, Immigrant Song, Caca De Kick, Don't Stop - Spread The Jam, Three Headed Mind Pollution, Slo-Motion Slam, A Legend In His Own Mind (Ladies Love 'Sip), Infectious Grooves, These Freaks Are Here To Party, The Man Behind The Man, Fame, Savor Da Flavor, No Budget/Dust Off The 8 Track, Infectious Grooves, You Pick Me Up (Just To Throw Me Down), Do The Sinister, Big Big Butt By Infectophibian, Spreck (Hidden Track).
Producers: Mike Muir, Robert Trujillo & Various

For Sarsippius fans all over da world, dig? Good ol' Sarsippius, that ghastly, halitosis-breathing, green-scaled lizard-thang, is back to bug the fuck out of the infectophibius groove- alongathingies, aka Suicidal Tendencies' Mike Muir, Robert Trujillo and various assorted friends. Incorrigible, the unrelenting lizard mercilessly hassled the guys on the last/first Infectious Grooves album, 'The Plague That Makes Your Body Move... It's The Infectious Grooves', as they toiled away in the studio. This time, he takes over the whole ball-game, introducing each number with his inimitable Sarsippian *patoi*. And a mighty, spanking, twenty-tracked epic this is too, with a running theme that 'everything comes in twos'. Two covers, Led Zep's 'The Immigrant Song' and Bowie's 'Fame', two versions of 'Infectious Grooves', two Suicidal tracks, two demo tracks, two live tracks.... Altogether now: 'The animals came in two by two....'. Hence the title, 'Sarsippius' Ark', geddit?

Good fun for Suicidal fans waiting for the rerecorded versions of their first two albums, and fun, fun, fun for all the family. Well, for lizards anyway.

Pippa Lang **4**

POISON IDEA
'We Must Burn'
(Vinyl Solution)

Tracks: In Order To Live, Hung Like A Saviour, Hard & Cheap, Endless Blockades, It's Not The Last, When I Say Stop, Foiled Again, Jessie's Arms, Slum Lord, Stare At The Sun, Religion And Politics.
Producer: Poison Idea

There are some things in life that will never let you down. Very few, admittedly, but Poison Idea are most definitely one of them. Since their original formation in the early Eighties, Poison Idea have unleashed a never-ending torrent of quality, punchy, punky Metal albums. And in '93, the torrent has not let up, dried-up or stifled itself through lack of inspiration and ideas. Not by any means...

'We Must Burn' is less of a Punk album than its predecessor, 'Blank Blackout Vacant', opting for a more metallic approach in certain sections, whilst the Gism cover (an old Japanese Hard- core band), 'Endless Blockades', reinstates Poison Idea as the 'Kings Of Punk'! And then there's 'It's Not The Last', a track that sees Poison Idea developing a liking for melody, textures and, heaven forbid, subtlety! If it had been any other band, arms would have been raised in unison screaming 'Sell out! Sell out!'. But Poison Idea pull it off with their charming brand of sneering, nihilistic brutality.

As I said, some things in life never let your down. Poison Idea included.

James Sherry **4**

BUTTHOLE SURFERS
'Independent Worm Saloon'
(Capitol)

Tracks: Who Was In My Room Last Night?, The Wooden Song, Tongue, Chewin' George Lucas' Chocolate, Goofy's Concern, Alcohol, Dog Inside Your Body, Strawberry, Some Dispute Over T-Shirt Sales, Dancing Fool, You Don't Know Me, The Annoying Song, Dust Devil, Leave Me Alone, Edgar, The Ballad Of Naked Man, Clean It Up.
Producer: John Paul Jones

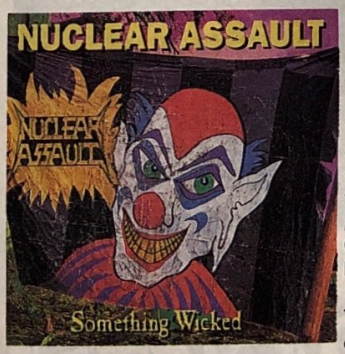
Oh fucking hell, wow! It's a killer! It's monumental! It's everything! It's the Butthole Surfers (drum-roll and fanfare)!

I can guarantee that this is *the* record to buy. Since the early ages of Noise, the Buttholes have been tinkering and tankering with all sorts of music and musical instruments, and this is spot-on.

Let me give you a few facts that will perhaps help you realise just how much of your cash this is actually worth. Fact: vocalist Gibby Haynes was the man who said 'dingy-ding-*dang*-a-danga-ding- dong' (or something) on Ministry's 'Jesus Built My Hotrod'. Fact: on their last video, Gibby wanked into a frying-pan in which his spunk spelt the word 'Satan'. Fact: Gibby Haynes' proffered vocal 'tool' is a megaphone. Fact: the producer of 'Independent Worm Saloon' was also the bass player for Led Zeppelin... 'Fuck!' indeed.

From the opening track onwards, this is quite impossible to turn off. 'Who Was In My Room Last Night?' starts us off with poppy Noise guitars, quickly followed by the acoustic 'Wooden Song' whilst, as we travel further into this album, we are greeted by Punk, Noise, feedback, banjo Country music, Death Metal...the list is endless. It *must* be bought!

Neil Aldis **5**



NUCLEAR ASSAULT
'Something Wicked'
(Alter Ego)

Tracks: Something Wicked, Another Violent End, Behind Glass Walls, Chaos, The Forge, No Time, To Serve Man, Madness Descends, Poetic Justice, Art, The Other End.
Producer: Nuclear Assault

The 'most unlikely event of the year' award has to go to the 'new' Nuclear Assault. Oh dear, John Connelly and Nuclear Assault have lost Danny Lilker - and discovered Pop music. Believe you me, that really is as horrific a reality as it is an idea. I mean, I thought Megadeth were getting a bit silly these days, but Nuclear Assault must surely be the winners of the annual 'fuck up your careers' award.

The opener, 'Something Wicked', is piss-poor 'MTVenient' Pop. 'Another Violent End' *nearly* works, until the winner of 'the world's worst guitar solo' award, new guitarist Dave DiPietro, comes limping in. OK, so there are still the grinding guitars (well down the mix), but each song wins prize after prize for poor delivery, unoriginality and downright wastage of my time.

It wasn't so long ago that Napalm Death and their ilk were the alternative to this drivel. And any band that names a song 'Art' needs a good kick in the Oscars. Bollox.

Stoko **1**

JERUSALEM SLIM
'Jerusalem Slim'
(Mercury)

Tracks: Rock N Roll Degeneration, Deadman, Attitude Adjustment, 100 Proof, Criminal Instinct, Lethal Underground, Teenage Nervous Breakdown, Gotta Get A Hold, World Is Watching, Rock N Roll Degeneration (Demo), Teenage Nervous Breakdown (Demo).

Who's to say if this mighty supergroup could have worked? Featuring Mike Monroe and Sam Yaffa, along with the picking talents of ex-Billy Idol/Atomic Playboys' Steve Stevens, you'd have thought it was a match made in Glam Heaven. Maybe so, but whatever I think of this album, this is one band who aren't going to make it, because they've split up already before their debut album was even released. That doesn't stop Mercury releasing it anyway.

To all intents and purposes, this is a Mike Monroe solo album exactly the same as the last one. The man has proven he can sing, so I can't understand why he feels the need to shout his way through the nine songs on here (eleven if you count the 'demo' versions, which seem to be nothing more than exact copies with slightly simpler drum tracks!). Steve Stevens plays with flair, as always, but the typical West Coast radio-friendly, slightly Hard Rock tosh is nothing new to anyone. We hope for better things from these guys in future projects.

Tony Dillon **1**

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SARGANT FURY

'Little Fish' (WEA)

Tracks: Out, New Direction, No 7, Little Fish, Eagle, TTA, Goodbye, Change, Eternal Champion, Wrong Place Wrong Time, Tomorrow.
Producer: Charlie Bauerfeind

Oh no! I didn't know Luke Morley had joined The Scorpions! He hasn't? Oh, well what's this then? Ah, it's a German melodic Rock band who have a Geordie vocalist and cover Abba tracks.

On a more serious note, 'Little Fish' is the second opus from this Deutsch quintet and, as far as I can tell, they still haven't got the hang of song-writing. The only way I can comfortably describe the songs is to liken them to a film soundtrack. Not the good tracks that get released as singles and spend weeks in the Top Ten. I mean the fillers, the incidental music, the bits you don't notice in the film. The second-rate Rock songs that don't merit albums of their own, but get bundled on anyway because, in the movie, someone drove by with a snatch of the track playing quietly on their car stereo.

As a Rock band, they are extremely talented musicians. The close-harmony vocals are impeccable, the subtle use of keyboard and guitar effects obviously implemented by players who knew what they wanted their music to sound like. It's just a shame their songs are so cheesy.

Tony Dillon **2**

DISINCARNATE

'Dreams Of The Carrion Kind' (Roadrunner)

Tracks: Deprofundis, Stench Of Paradise Burning, Beyond The Flesh, In Sufference, Monarch Of The Sleeping Marches, Soul Erosion, Entranced, Confine Of Shadows, Deadspawn, Sea Of Tears, Immemorial.
Producer: Colin Richardson

If Death Metal's your bag of dismembered fleas, then put this on your anti-Christmas card list, but I, personally, think that Deicide's last album was the full-stop of the Death Metal sentence.

As it is, 'Dreams Of The Carrion Kind' is full of the usual happy little ditties about Spring and flowers and bunny rabbits that you'd expect from an outfit spawned from Death and Obituary's cast of James Murphy, and are blessed with a great production and some great performances. Disincarnate are painfully competent: they're noisy, they sing about silly things and they (probably) eat babies. But this is dull because there's so little progression, only occasional flashes of inspiration. But, still, I sincerely hope there is a God, and that *She* gives this lot a good slapping in the forthcoming eternity for not being brave enough to push back the boundaries, of which they might have been capable.

Highly recommended if you think Glen Benton should replace Prince Charles.

Stoko **3**

LEUKEMIA

'Suck My Heaven' (Black Mark)

Tracks: Into The Morgue, I Nearly Forgot, Uncarved Miseria, Wandering, Sick Inside, You Es Of Ey, Everything Fall Apart, Memorized, Different But Sane.

A great reason to get your hair cut. A Death/Thrash Metal band that play it so safely, they could be

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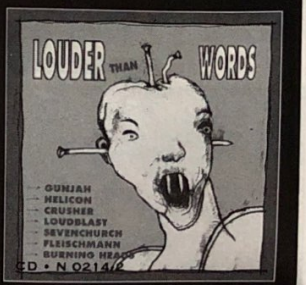

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sponsored by Durex. Death Metal is getting as predictable as Rave and, if we are to draw comparisons here, then Leukemia are the 2 Unlimited of the bunch, all insane commercialist clichés thrown together in the name of the dollar.

Apparently Leukemia ain't Gary Lineker's favourite band, and I tend to side with him, because this is top-hole embarrassing stuff. The only time I felt 'enraged' or 'intimidated', like all these Death Metal boys insist we feel, was whenever the gross film samples came up between each song, inserted for no reason other than believing themselves to have a sense of humour (remember, so does Jim Davidson). Especially the misplaced 'Fuck her brains out, squeeze her tits, you know she wants it'. Come on, it's 1993 and Metal's above that sexist schoolboy fantasy shite.

Die.

Stoko **1**

2 TRIBES

'Race Against Time' (Compulsion)

Tracks: File Under Rock, Seattle, Waiting For The Truth, What Do They Want From Us, Innocent Man, Groove In The Right Direction, Immigrant Song, Trap, Money Outta Death, Decade.

'Race Against Time' contains the lyrical ability of a dyslexic gnu; a Smash Hits anthology and tribute to Rock music. The opening line, 'This ain't Soul To Soul, it's Rock'n'Roll', reaches higher than '9' on the winge-ometer. It also defeats the joy of music on this album, a totally remixed version of the album they released last year. Think 'Funk/Rock' crossover and you think Chili Peppers or, at a push, Living Colour, but this evades that by sounding more like a Funk band playing Metal than vice versa, and 2 Tribes are actually more Soul To Soul than Deicide.

Imaginative use of sampling on 'Seattle' (again entrenched in its puerile lyrical content) leads to a back-beat reminiscent of Public Enemy, with its groovy intensity, crossed with good commercial guitar licks, which will even be described as EMF without their hard-ons. But immaturity runs rampant in both the lyrical and musical content. Sack the cheesy lyrics and you're onto a winner boys.

Stoko **4**

BATHORY

'Jubileum Volume II' (Black Mark)

Tracks: The Return Of The Darkness And Evil, Burnin' Leather, One Rode To Asa Bay, The Golden Walls Of Heaven, Call From The Grave, Die In Fire, Shores In Flames, Possessed, Raise The Dead, Total Destruction, Bond Of Blood, Twilight Of The Gods.

Producers: The Boss & Quorthon

Why release this? C'mon, just tell me why! Who's into this? Well! Bathory were once a cult band, steeped in mystery. All we knew was that Quorthon wrote everything and played everything and that he had a producer called 'The Boss'. As far as I can tell, they only ever played one gig and Quorthon has only done two promotional tours for interviews and the like. Now, when I say 'cult band' I don't mean cult like Danzig is. Bathory fans were Thrash Metal fans and Thrash Metal fans only, whereas Danzig has fans from all walks of life. So, the question has to be asked, 'who is gonna buy this?'. All the people I know who were into Bathory have moved on to other forms of music and pretty much have all the tracks on offer here, apart from 'Burnin' Leather' and 'Die in Fire', which were never released. Considering Bathory are still going, it seems strange that they should release a compilation album, and even more strange that they should release *two* (this being the second)! If you don't actually know what they're like, well think of Manowar. It's all loin cloths and Vikings and quests and monsters. Pointless.

Neil Aldis **2**

DARKTHRONE

'Under A Funeral Moon' (Peaceville)

Tracks: Natassja In Eternal Sleep, Summer Of The Diabolical Holocaust, The Dance Of Eternal Shadows, Unholy Black Metal, To Walk The Nefernal Fields, Under A Funeral Moon, Inn I Dype Skogers Favn, Crossing The Triangle Of Flames.

Producer: Darkthrone

This stuff just pisses me off! I don't know whether or not that's what it's supposed to do but it does. Opening with 'Natassja In Eternal Sleep', Darkthrone set about screaming and bashing and generally making a load of noise. Now, in my world,

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there's nothing wrong with noise, or rather there's nothing wrong with loud sounds, but this is bollocks.

You'd have to be really, *really* pissed off to want to listen to this, I mean, beyond actually caring whether or not it's any good. You know, you put it on just because you're in a shit foul mood and you wanna piss off all the people within earshot. It's as unoriginal as the rest of them, it's badly produced and bloody annoying.

If the truth be known, there are a few tracks on here that are pretty good, i.e. 'Summer Of The Diabolical Holocaust' has a nifty little riff in there somewhere and, occasionally, they come away from the ultra-fast nonsense to play something decent. But that's only occasionally.

Neil Aldis **3**

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SHIP OF FOOLS

'Visions'

(Dreamtime)

Tracks: Magic Carpet, In The Wake Of..., Psychedelic, Close Your Eyes (Forget The World), L=SD.

Producer: Roy Mason

Right then, hands up who likes acid. Well if you do, then you'll love this. Ship Of Fools are definitely acid fans, playing music just for that. And so, we have to look at it in two ways. Firstly, if you were to put this on first thing in the morning, bright and early, it would just be some insignificant background music. Totally faceless and pretty pointless. Too much of it could quite possibly force you to smash up your stereo just to hear the godawful noise that would make.

On the other hand, it could make you just give up on getting out of bed and doing anything. It reminds me heavily of the support bands that you find at those Hawkwind 'all-nighters', the bands that you don't give a toss for, but sit there mindlessly watching them, waiting for the main act.

To be brutally honest, this is absolute faceless bollocks. Mind- numbingly boring and something to avoid, the kind of thing that cheesy wankers write paragraphs of metaphors about. Crap.

Neil Aldis **2**

CONTAGIOUS

'Another Human Interest Story'

(Roadrunner)

Tracks: Where The Wild Things Are, Larry, Taste My World, Henry, Better In Heaven, Gun, DOF.

Producer: Dave Leitch

What, only seven songs? On a debut album? Have this band been restricted to thirty-minute sets, or can't they be bothered to write more songs? Perhaps they only wanted to release the best of their show, which seems most likely because this is a shit-hot album. Turn Aerosmith into a Grunge band, and you'll hit the nail on the head. Hard.Hailing from Boston, you'd expect to hear some Aerosmith in there and, to be honest, there is quite a lot. 'Henry' tells the story of a man who shoots his neighbour, and then organises a search for the killer. A little 'Janie's Got A Gun' in feel, the song is definitely the high point of the album, as the mood changes left, right and centre, from softly melodic passages to the bluntness of the chorus ('Henry's got a dark side, his wife doesn't understand').A lot of bands at the moment are trying to combine Grunge with more commercial forms of music, and most are failing. Contagious, on the other hand, are doing what seems to come naturally and they've got everything right. Shame it's so short, though.

Tony Dillon **5**

DECIMATOR

'Dirty, Hot & Hungry'

(Neat)

Tracks: Red Eye, Dirty Hot and Hungry, Sixteen Six, Flight 19, Mutant Lieutenant, Carnage City Rocks, Stealer Of The Souls 3, TRIP, Megazine.

Producer: John Ravenhall

Decimator are a band who are full of surprises from the start. Obviously, from the name, you would assume that they were at least a Thrash band. No. Perhaps from the title of the album, you would put their music somewhere between The Almighty and Mötley Crüe. No. Strangely enough, Decimator are somewhere between straight-as-a-die Metal, Rap and Grunge, combining elements of all three to create some fairly original tracks, if not an original sound.I was a little disappointed at first, expecting something a lot lighter, judging from the names of the bandmembers (Dog on vocals, Metaldwarf on bass and Lice Marshall on guitar). What I ended up with were nine heavy-ish tracks covering some very obscure

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topics. 'Flight 19' tells of a routine plane flight going wrong, 'Dirty Hot & Hungry' is exactly what you'd expect it to be, and 'TRIP'? I haven't a clue.It's an entertaining album, certainly, and, if all you want in the way of guitars is to escape from the Battenburgs of this world and go back to some Priest-style power-chord riffing, this could be right up your street. The Rap crossover does nothing for me, but that's just my opinion.

Tony Dillon **3**

RADIO MOSCOW

'Get A New Life' (Status)

Tracks: Save Me, Wild Side Of Life, Stand Up, Broken Hearted Songs, When The Rain Comes, Break These Chains, Nothing Ain't Sweeter, Coalman's Whistle, Love Comes Tumbling Down, Put A Little Love, Tears I See, Keep On Creepin', Don't Get No Easier.
Producer: Radio Moscow

Radio Moscow are a band most people seem to have heard of, yet not actually *heard*. With an EP and album behind them, they've covered a fair bit of ground, and one can only wonder why they aren't a lot larger than other bands at their career position. If this album is anything to go by, the reason is simple. They aren't very good. 'Awful' is a word that springs to mind, along with 'third-rate', 'clichéd' and 'crap'. The four-piece half-heartedly roll through thirteen run-of-the- mill songs, passing through topics such as girlfriends (yawn), love (yawn), lost love (yawn) and the love to come (yawn). All are done with the simplest of mid-tempo rhythms, the most basic twelve-bar chords, and vocals that were obviously designed to be bluesy, but are carried out with all the finesse of Les Dawson's piano-playing. The lyrics are the worst thing about the album. If you ever try to write lyrics, the first few attempts will invariably include all the same old lines you heard in your favourite songs. Radio Moscow obviously haven't been writing for very long, as lines like 'My heart ain't been so broken since I don't know when' and 'Wish I could lock up my heart and be ready for you' caused me to choke on my coffee. Retrospective cack without the dated sound.

Tony Dillon **1**

THROBBING GRISTLE

'Live Volume III: 1978-1979' (The Grey Area)

Tracks: Introduction, Whistling Song, Industrial Muzak, Weapon Training, See You Are, Convincing People, His Arm Was Her Leg, What A Day, Ice Cool Down, They Make No Say, Wet Weird And Smeared.

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No doubt you've heard the name before, most probably in the same sentence as the word 'Industrial', but if your answer to Industrial is Ministry, then you'd probably run a mile rather than listen to this. See, Throbbing Gristle don't actually play 'music', rather they create a collection of sounds, none of them particularly pleasant. Nor do these 'sounds' create a rhythm, what you get is a 'constant'. Whether it's a constant beat or sound differs on each track, but it's still constant. There is no drug in the world that can turn you onto this and make it enjoyable, although I guess there are hundreds of people who would make this record turn into a complete nightmare (believe it or not, the Government tried to ban the band and have them arrested! They were *that* weird!).

However, the Throbs do deserve a hearty slap on the back for going out there and doing something so off-the-wall as to be considered absolutely original. The only comparision I can think of is Lou Reed's 'Metal Machine Head', a double album of white noise. It's more musical than that, but that don't say much.

Neil Aldis 2 (for the music)
5 (for the originality)

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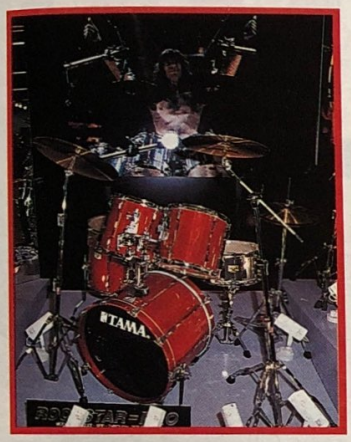

lines Pro, RM, DX and RK. Furthermore this state-of-the-art catalogue gives you a good idea of the Tama snare range and the Stagemaster hardware as well as the Powertower rack system and all the necessary accessories. Ask for your copy now!
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a shoulder strap for more comfortable transport. The gigbag has a strong bottom with four plastic wheels, so even if the bag is packed to the limit, lugging it about is a sinch. Our sources have told us that the development department still strives to fulfil the wish of every musician: they are reportedly working on a gigbag for beer crates (20 half litre bottles). For better cover you can disguise the crate as a 19" rack. The sides of the bag are insulated so the beer can be stored at an ideal temperature. These rumours were denied by Meinl's management, who claim that this can only be an early April fool's gag. Let's wait and see!
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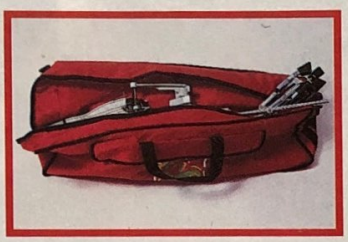

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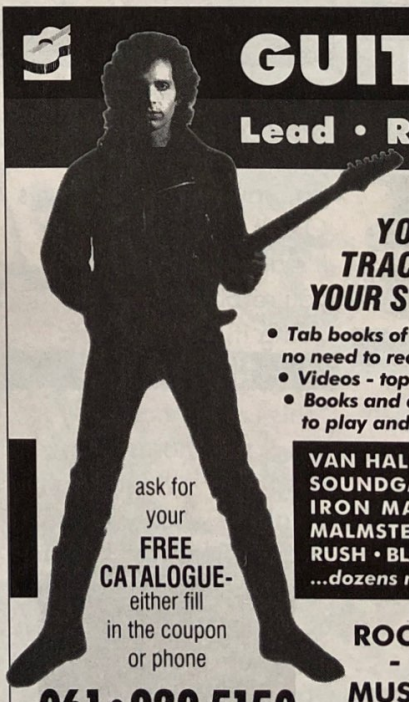

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The Screaming Jets' second album, 'Tear Of Thought', is, claims incorrigible frontman DAVE GLEESON, "a real hotch-potch of unpredictability". Dave takes PIPPA LANG through the album track-by-track.

DREAM ON

"This a real trippy kind of track, predominantly weird, and it was quite hard to do at the time. Paul Woseen, our bass-player, wrote it. It's a sort of love song, but it's really cool."

HERE I GO

"Another of Paul's songs, and one of the heaviest tracks on the album. It's just about going insane, about when everything gets to be a bit of a blur, and you don't quite know what's going on, if you know what I mean?"

MEET ANYBODY

"Grant wrote this. This is about how it doesn't matter what you say, no-one really listens anyway. It's about hierarchy and all the bullshit people in this business talk when you meet them, so what's the point in talking to them in the first place? So, it's kind of saying 'I don't want to meet anybody'."

ALRIGHT

"This song's been around for a while. It's just about doing what you want to do, you know, anything's OK. If you wanna do it, it's alright, and, while you're about it, enjoy doing it!"

NIGHT CHILD

"This is a sort of lovey thing, the chorus goes: 'I need your loving tonight'. It's about when you see a chick you haven't seen for a while, one you used to bang all the time, and you meet her again, and you wanna do it to her again! I guess it isn't *that* lovey then!"

HELPING HAND

"This is a really diverse song, it's very jazzy, very unexpected. Paul wrote it, and I know it means a lot to him particularly. It's a sort of tribute to everyone who helped him through a bad time."

EVERYTIME

"This is very melodic and lovely, and I can't think of anything else to say about it at all!"

ENGLAND

"Otherwise known as 'Living In England' from the EP of the same name. I love this one, Grant wrote it. He loves Punk, so he wrote it with a real Punk mentality - it really goes off in the middle! I love playing this live."

THINK

"This is a real favourite in Australia, and gets played a lot on Australian radio."

BEST OF YOU

"This is about staying up all night worrying what people think of what you're doing, but then realising that, as long as you're giving your best, then that's OK."

RICH BITCH

"About the fact that there are two different types of chicks in this world - bitches and sluts. Sluts fuck everyone, bitches fuck everyone but you! That's the male definition I guess!"

TUNNEL

"We nearly put this on the first album, but we didn't have room for it. We've played it live for about eighteen months, and it's gone down really well."

HARD DRUGS

"This one speaks for itself really, although it's also a sort of love song, because it's about breaking up a relationship, getting down, burying yourself in drink and drugs, and generally running amok."

SICK & TIRED

"Another one that speaks for itself. About being an Australian band, and getting sick and tired of trying to be noticed, 'coz it's really difficult to do that in Australia, where the music business is pretty non-existent."

SHIVER

"A cover of a Nick Cave song. First time I heard it was on the sound-track for a film called 'Dogs In Space', which had INXS' Michael Hutchence in it. Heard it, loved it, decided to cover it."

FEEBLE

"About going on the road again, saying goodbye *again*, trying to conquer the world, but feeling pretty feeble and weak because conquering the world's a pretty hard thing to do!"

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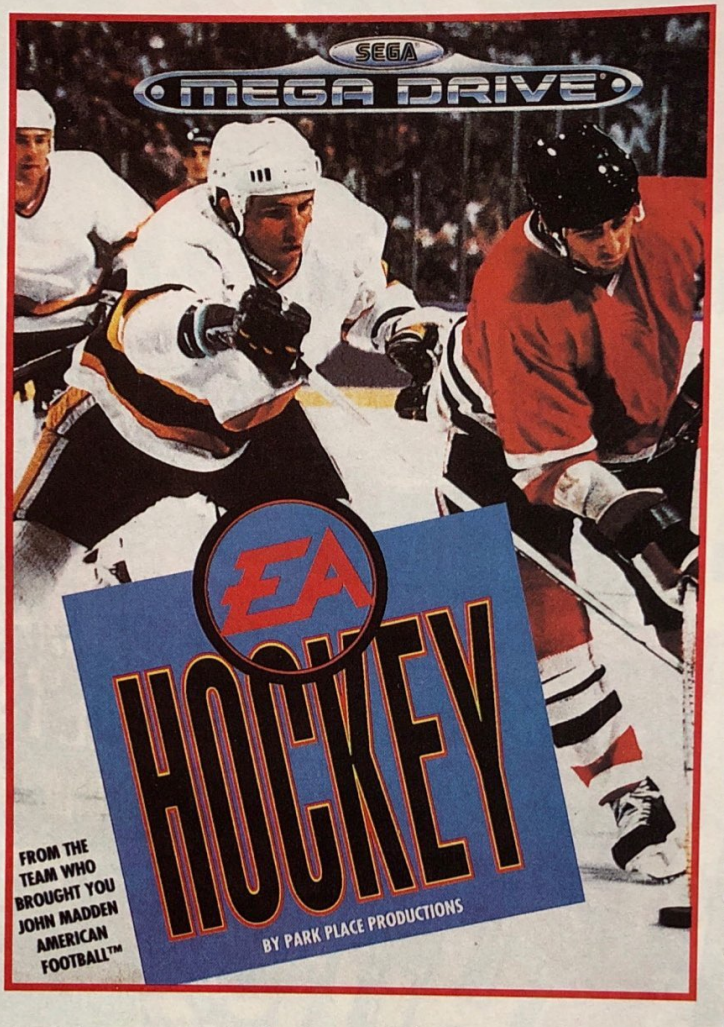
EA HOCKEY or NHLPA HOCKEY 93?

SEGA MEGADRIVE

This is all about sports games and, if you happen to own a Megadrive, the ice hockey games are the obvious choice. Having said that, both of the above offer a lot of fun and excitement. While 'EA Hockey' deals with a world championship with 24 teams, 'NHLPA...' goes for the play-offs (starting with the quarter finals) in the US Pro League. Although both games have their merits, at the moment it's 'American League' that's winning out as it's not as fast as the 'EA Hockey' while still being pretty tough. Body checks, fighting, crosschecks, roughing... just like the real thing. My favourite team are the boys from Detroit because they are fast and tricky in the offensive play and absolutely merciless in defence. Before every match the screen gives you information about the teams and short sequences on every player.

In 'EA Hockey' it seems that the Canadian teams are the best despite their overbearing sense of fair play. Both games are great to look at. The movements are very smooth and funny at the same time. So a 'well done' to the creators of these games. If I had to choose I would pick 'NHLPA Hockey', but... well, thank God everybody has different tastes.



PRINCE OF PERSIA

SNES

'Prince of Persia' should be familiar to the AppleMac users amongst you. Now, for the first time, all Super Nintendo maniacs get the chance to free the princess from the claws of her kidnappers. So it's off to the catacombs in the trusty old jump'n'run manner. You have to watch out for ledges, spears and other fiendish obstacles whilst you jump, climb and fall until you finally hold the sword in your hands. Now you can battle against a variety of opponents before advancing to the next level - or any one of many. This kind of isn't easy but, thanks to an extremely intricate design and a good sense of humour, even the most tired warrior will remain alert.

SIMON

FLASHBACK

AMIGA

Brace yourself as we plunge headlong into yet another look at the world of computer games.Surely one of the most eagerly-awaited games this year is 'Flashback' from Delphine, sequel to the stunning 'Another World'. Coded over the last year, the game tells the story of one Conrad Hart, a young scientist who has discovered, via building a machine that can check the molecular density of living tissue, that aliens have infiltrated our society. The aliens, naturally wanting to protect their identity, have kidnapped Conrad and dumped him on the surface of an alien planet, but not without wiping his mind first.

The game is set over six levels of platform panic, but don't expect another 'Sonic'. This kind of platform game puts more stress on the brain than on the wrist, as you run around solving some quite complex puzzles to get yourself home.

The most impressive thing about the game is the animation of the main character. Using a techique called 'Rotoscaping', which involves grabbing action from a live source, such as a video camera, and using it as the basis for the graphics. For the main character, Delphine hired an actor and filmed him doing all the moves required, digitised them, and then enhanced them. The end result is the most realistic animation yet seen on an Amiga.

'Flashback' borrows a lot of its plot from various hit movies, such as 'Total Recall' (the mind-loss bit), 'The Running Man' (There's a game show you have to take part in later on) and even the odd snatch of 'They Live' and 'Blade Runner'. All those combined *have* to make a hit, don't they?

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FREAK SHOW!

Has MIKE TRAMP come up with a band to match the success of White Lion in FREAK OF NATURE? Of course, he believes he has and is keen to tell ANDY BRADSHAW why.

Mike Tramp is in confident mood. After the trials and tribulations of a long and painful separation from his long-time partner, Vito Bratta, and their highly successful collaboration, White Lion, he has picked himself up and put together a strong new band, Freak Of Nature.

In October of last year we spoke to Mike about the break-up of White Lion and the various factors which led to the split. The most telling phrase from that interview was "I will not compromise on what I want. For the first time in years I'm not thinking about trying to satisfy the press or other people. I've found where I want to be. I'm almost sorry I couldn't have realised all of this years ago. Maybe then I wouldn't have to start all over again like I am now."

So is Mike still in that determined frame of mind?

"You bet. I guess I'm more than determined, in fact. I sat down to write a kind of biography for Freak Of Nature. The first line was 'If Mike Tramp sounds bitter, it's because he *is* fucking bitter!'. I am bitter in many ways. Why? Because I've lost a number of great years. In one way I lost one of my best friends, because I loved Vito. We could have had an enormous, phenomenal band in White Lion because the talent was there."

If the debut album from Freak Of Nature is anything to go by, it would seem that there is talent in abundance in the band, which should at least help Mike regain some of the ground lost through the White Lion split.

There is a particular edge which even the Rockier side of White Lion could only hint at. A good example of this is ''92 I Hate You', which is an expression of nothing short of sheer anger.

"I guess that song really sums up my feelings for last year which, to be honest, was absolutely awful. My grandmother, whom I was very close to, died and that affected me very deeply. Then, of course, there was all the shit to do with the end of White Lion."

Mike is very keen to press the point that Freak Of Nature is not just a well-known singer with a bunch of hired hands.

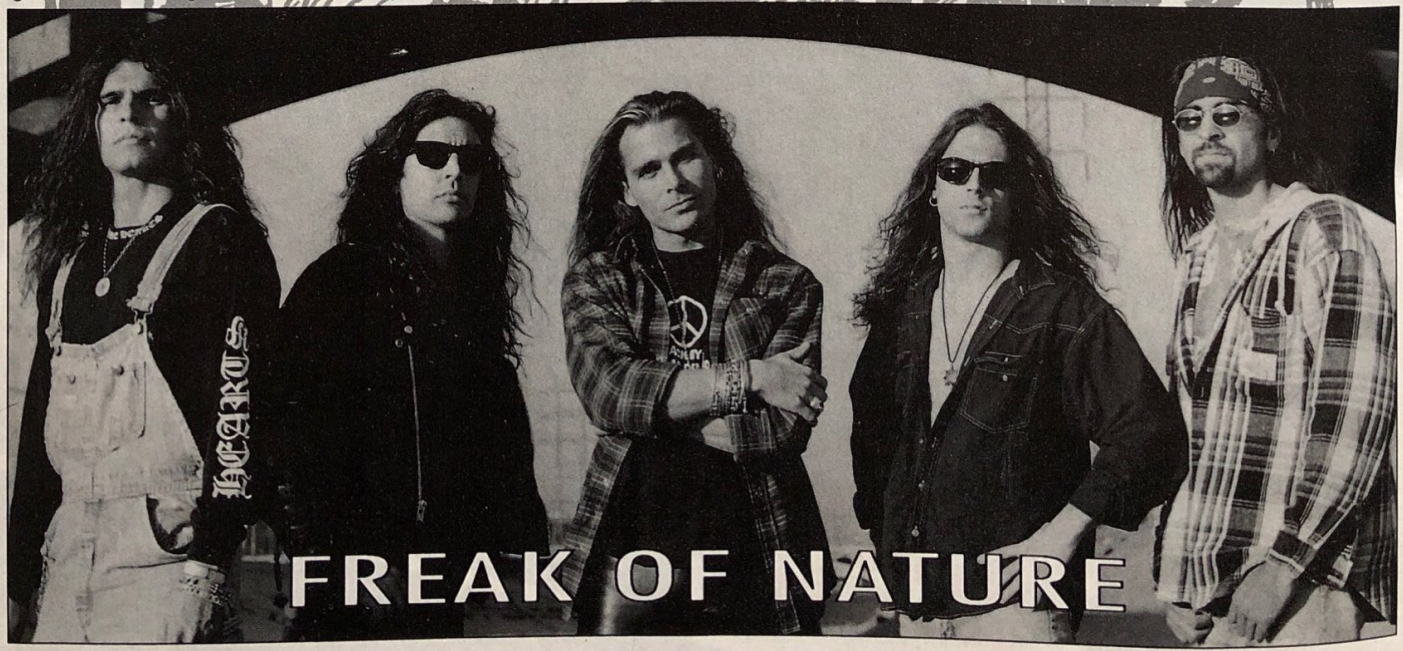
"Not many people realise that I'm basically a team player. With these guys in the band you'll never see me walk into a room first to soak up the limelight. It's a team thing. I'm one fifth of a great band. These guys didn't just jump on an opportunity to work with a 'name'. The responsibility for all this is a joint thing, so if anybody is late for a rehearsal, they realise that the only person they're hurting is themselves. I ask a lot from the people close to me. For example, I only have a small number of close friends. If someone fucks me over one time, then that's it... they're out of my life. It's 100% or nothing. I think I've got that now with these guys."

Underscoring this is the choice of musicians Tramp selected to work with him. Rather than do what many other 'names' would have done by selecting other well-known musos to join him, he looked for the right attitude and talent first. Thus, his faith in guitarists Dennis Chick and Kenny Korade, bassist Jerry Best and drummer Johnny Haro is absolute.

Having come across Mike on several occasions over the last few years, I can honestly say that I have never seen him in so resolute a mood.

"You know, there is no way I am going to allow this to go wrong. I know what I want. In some ways I guess that was the difference between Vito and me. If I go into a shop, I see what I want and I buy it. Vito goes into a shop, stays there for ten hours and still doesn't know what he wants. Now that's not good or bad, but he would say, 'hey, you've just spent all your money'. I'd say, 'you only live once and I want to fucking live now!'. That's what killed White Lion, because one of us was too easily influenced by what the record company wanted.

"Freak Of Nature is not only talented, it's committed and more than anything else, *hungry*. That, above everything, is why it will succeed, because nothing – and I mean *nothing* – will be allowed to stand in the way of it." ■



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'BOYS WILL BE BOYS!

At last! THE QUIREBOYS' much-awaited second album, 'Bitter Sweet And Twisted', is on the loose! On the eve of the band's nationwide tour, PIPPA LANG attempts to understand frontman SPIKE's Geordie brogue as he talks about the record's mammoth delay, the perils of the press, going on the wagon and being single again.

PICS: DENIS O'REGAN

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"I will *never* go out with another American woman!"

The mouth is set firmly in a determined grimace. Spike has been there, seen it, done it, had his car smashed up for it, his credit rating abolished for it and even written an entire album about it. 'It' being his last relationship with a valley girl, evidently of buxom proportions, sunny blonde hair and "...sawdust for brains", he adds with a smirk.

'Bitter Sweet And Twisted', the title of The Quireboys' long-awaited second album, is a more appropriate moniker than you'd believe and it's not just Spike who's been... er... *spiked* by painful experience.

"The album definitely revolves around our respectively shitty personal lives. Originally, when the album was first written, we'd all just split up with our girlfriends, but now it's happened again, so the album's even more appropriate! We didn't learn our lessons first time around obviously!

"'Ode To You (Baby Just Walk)' is pretty cut-and-dried, basically saying 'Fuck off!' to the particular women in our lives. The song was originally going to be a duet with a female singer but, in the end, we didn't have time. It was going to be a real duel/duet. Y'know, a man and a woman having a really bitchy fight? Then there's 'Don't Bite The Hand', 'Ain't Love Blind?' and 'No Revenge', which is saying that revenge is a waste of time, you should be getting on with your life instead of trying to get back at somebody who isn't worth it in the first place. Yeah, there are a lot of 'Fuck off bitch' tracks on the album! Believe me, I refuse to write any more miserable songs! Thank God I'm single again."

Poor baby. Still, by all accounts, the band are very much loved by their fans, even after such a long lapse in activity. The debut single, 'Brother Louie', has had a fair stint in the charts, and reports of their live shows last year appear to have been in The Quireboys' favour.

"We had kids coming up to us after those gigs in October and saying they thought we were excellent and how good it was to see us again. We haven't lost any fans even though we've been away for such a long time. It seems like we've even got some new ones, people who've got into us through the 'Tramps And Thieves' EP, even though it didn't get particularly good reviews in the press."

The Quireboys are used to being lambasted by the press (just as well!). I mentioned that I'd totally slagged off the aforementioned EP (which preceded this album) because I didn't think the band had progressed within their own boundaries, let alone explored *beyond* those boundaries. Spike merely comments that he doesn't give a fuck about '...the critics'. Fair enough.

"I never take any notice of reviews, but occasionally I do get pissed off with live reviews. Sometimes a journalist will go along to a gig with a totally cynical attitude and slag the band off out of personal principle, even if it's obvious that the gig's been a resounding success, with a couple of thousand people going mad, encores, stage-diving, the lot! If a critic doesn't like a band, fair enough, but he or she should write the review objectively, i.e. '*I* don't like the band, but it's obvious that thousands of people *do*'.

"What I really hate is when a journalist slags you off and then comes up and apologises for doing it afterwards! That smacks of inaccurate reporting, when someone decides after slating a band that maybe, after all, they were wrong."

Reports that The Quireboys were dropped by their American record company, Capitol, appear to have been inaccurate too, according to Spike.

"We weren't dropped, we *left*. We never wanted to be on Capitol in the first place because we weren't happy with the way they operate. So, at the moment, we're signed to EMI worldwide, except for America, where our manager's currently scouting around for a new deal."

The band originally recorded a mighty 28 tracks for 'Bitter Sweet And Twisted', although only fourteen made it onto the final pressing. Those 28 were recorded in a scant 11 days, although the whole process took a lot longer, with visits to Vancouver, London, Vancouver again, London again and finally Hawaii, before the album was regarded as complete. Why such a long delay?:

"The original plan was that the album would be released in August 1990... or was it '91? Obviously with totally different songs and probably a different title. There are only six of those tracks on the final album, although we'd actually written about 18. We wrote those in Ireland... God, *years* ago. The ones that made it onto the final album were 'Can't Park Here', 'Last Time', 'Debbie', 'No Revenge', 'Ode To You (Baby Just Walk)' and 'Hates To Please'.

"The delay was down to lots of things, totally out of our control. It's a horrible feeling when your career's out of your hands. Our manager, Sharon Osbourne, decided she only wanted to manage Ozzy, so we had to look for a new manager. Then there was all the label shit, then we had to wait for Bob Rock to finish working with Metallica and Aerosmith. We waited seven months for him in the end, but we've made it finally."

Indeed, and after recording and mixing was completed, the band shot off to LA for a break. Naturally, because the album didn't yet have a release date, everyone assumed the boys were 'whooping it up' in sunny California when they should've been working. But the truth was, they *had* completed the album and there was nothing else for them to do but take time off whilst the promotional wheels creaked into action. Spike spent the time sorting out his personal life, singing with Crumble Pie (the informal bar band put together by Mick Cripps from LA Guns), and drying out after thirteen years of severe alcohol abuse.

"A lot of people kept zooming in on the fact that we were in LA enjoying ourselves. Oh my God! The Quireboys, enjoying themselves... not allowed to do that! But, fuck, we'd already done the album. It was nobody's bloody business what we were doing in our spare time.

"As it happens, I had to go to LA because that's the place my personal life revolved around. I had to sort out all that shit with my ex-girlfriend and, while I was at it, get myself on the wagon too. I haven't had a drink in months!"

Wonders will never cease. But some things don't change. The Quireboys' latest stage-set may be something akin to a brothel, with the track 'Debbie' ("about a stripper") as the highlight. On the wagon, twisted by bitter experience, but The Quireboys are still playing the same ol' Faces-inspired bar room Blues. Each to his own. ■

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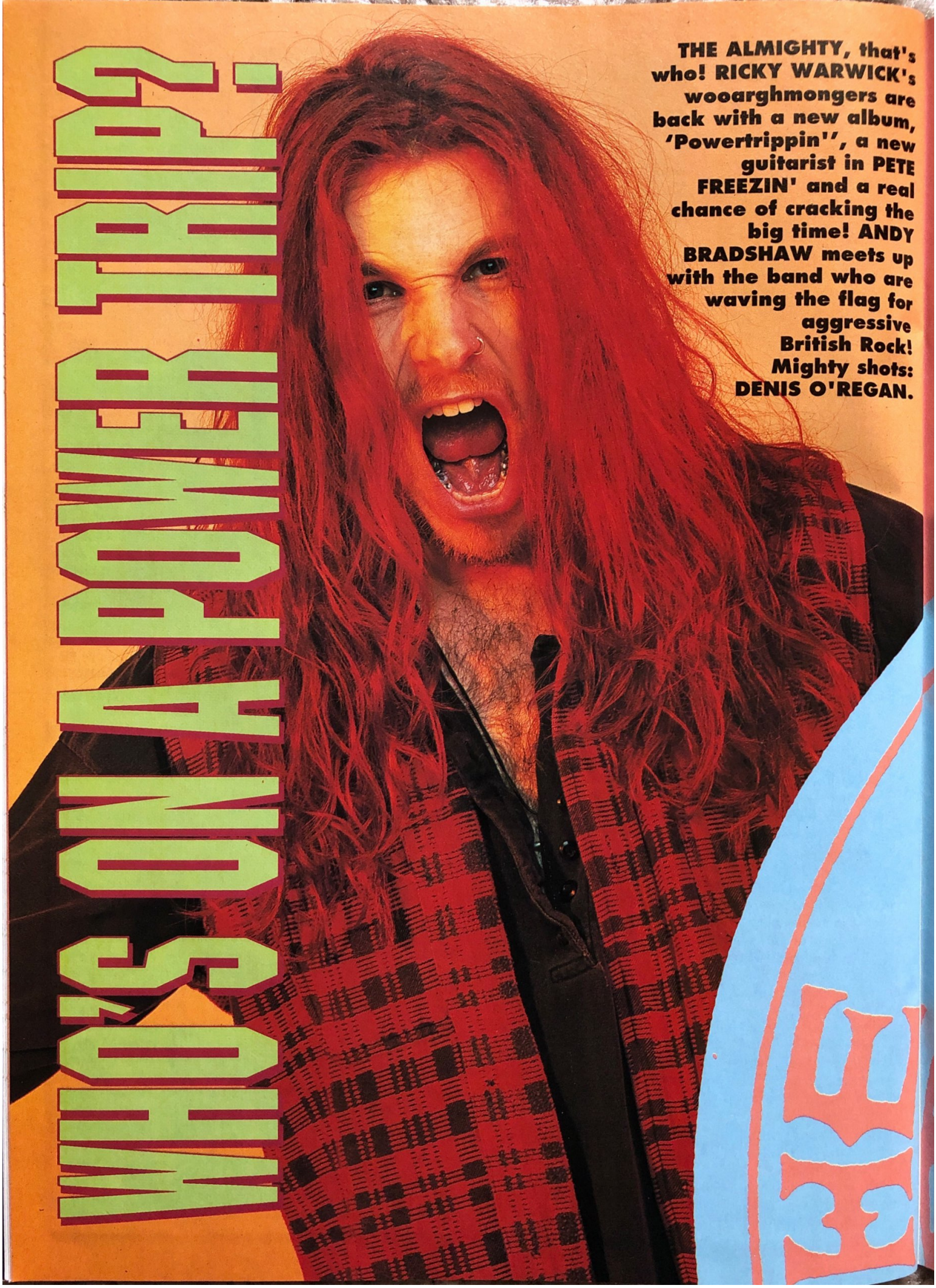
WHO'S ON A POWER TRIP?

THE ALMIGHTY, that's who! RICKY WARWICK's wooarghmongers are back with a new album, 'Powertrippin'', a new guitarist in PETE FREEZIN' and a real chance of cracking the big time! ANDY BRADSHAW meets up with the band who are waving the flag for aggressive British Rock! Mighty shots: DENIS O'REGAN.



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The subject of label-mates Little Angels is studiously ignored by The Almighty. There's no antipathy you understand but, from an outsider's perspective, you do pick up a feeling that Polydor's pretty boys have been given more than their fair share of the corporate wedge. Clever marketing and a promotional budget that The Almighty would give their eye-teeth for has, since this interview took place, resulted in the Angels miraculously scoring a Number One album with 'Jam'. Realistically, unless The Almighty are pushed towards the 'Smash Hits' end of the publishing spectrum, the chances of them repeating the same feat are akin to Gazza being given an award for the UK's driest lachrymal glands.

Certainly, The Almighty are in optimistic form as they go about the business of recording in the luscious surrounds of Ridge Farm Studios. With a guitar session in full progress in the control room, I ask main man Ricky Warwick how long the band has been installed there.

"About four years," he quips with a mischievous glint in his eye. In fact, to this point, the band have been recording for about five weeks in total, allowing for a break over the Christmas period.

New guitarist Pete Freezin' puts down his axe, stands up, stretches, and agrees that it wouldn't be such a bad idea to have a break for a while. This is a relief for yours truly, as it's damned near impossible to interview a band while their concentration is on creating their future wealth.

"Do you want to hear a couple of tracks we've completed?" asks Ricky, before we leave the studio for the main building. "You have to understand that these aren't the mixed versions, but they'll give you an idea."

A couple of minutes spent finding the relevant tapes follows.

"This is 'Possession'," announces Ricky when everything's ready. Several minutes of focused, violent, guitar-as-a- flamethrower aggression follows. The riffs trip over themselves to leave the confines of tape and wreak havoc. The main monitors break out into a sweat.

"And this is 'Life Blood'..." More moody, crawling with tension, released by a chorus embellished by the indignant snarl of Warwick. I'm impressed.

As we sit down in the kitchen of the studio's main building to record the interview, Ricky tells me that the band have recorded a total of fifteen backing tracks which are up for consideration for the album.

"We're only going to finish twelve for the moment though," he explains. "The others will probably end up as B-sides or bonus tracks on twelve-inch singles."

Part of the debate currently underway for the band is whether or not to include either or both of the cover versions they have laid down for consideration, namely Neil Young's 'Fucking Up' or 'In A Rut', originally recorded by The Ruts.

"We play both of them really well," continues Ricky. "It's almost a shame to use them as B-sides. Maybe we could put them out separately as an EP later on in the year."

What made them decide to do any cover versions at all?

"We just enjoy playing them really. I think that when you start a band you always play songs by bands that you're into, but doing them your own way. It would be stupid for us to try and sound like Neil Young, wouldn't it?"

Isn't a Neil Young song an unusual choice for a cover, bearing in mind that The Almighty are normally associated with very powerful material? Ricky shoots a sidelong grin before answering.

"I suppose if you were thinking about his latest album, 'Harvest Moon', then yeah, I could see that. But a lot of his 'Crazy Horse' stuff is very heavy, so it's not too big a departure from what we normally do."

Moving on to their own compositions, how do they think that the new songs compare to their last album, 'Soul Destruction'?

"It's harder to play," he deadpans. "Obviously, the longer you play, the better you get as a musician, so that's going to be reflected in the music. You get more ambitious so you become more adventurous in what you attempt. We've got a new guitarist too, which puts a different complexion on things. Pete coming into the band has definitely given us a kick up the arse musically."

"Pete's very enthusiastic too, which rubs off on the rest of us," picks up bassist Floyd London who, to this point, had been content to listen to the flow of conversation.

Some people might give you flak for not picking a British guitarist when it came to replacing Tantrum.

"Why?" asks Ricky. "When it comes to it, you've got to have someone in the band who fits in with your attitude, tastes and personalities. That's really important. At the end of the day, it doesn't really matter what country the guy comes from."

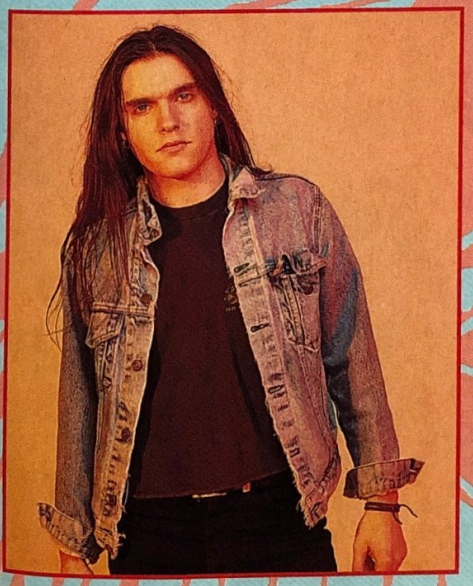
"As soon as we met Pete we got on with him," adds Floyd. "We never thought about getting anybody else. He just fits in. You get an idea of that when you consider that, with the exception of a couple of songs, the whole album was co-written with him. The lyrics were still written by Ricky but, musically, Pete has come up with a lot."

How do the band look back on 'Soul Destruction'? I know from conversations I had with them around the time of its release that they had big hopes and expectations of its potential.

"I think that we're very happy with what it did in the UK and Europe," reflects Ricky, supported by nods of agreement from Floyd and drummer Stumpy, "but we were very disappointed with what happened in America. It wasn't our fault though, it was the old record company thing again."

"Yeah," agrees Floyd, "they were going through big organisational changes, so the whole system was in turmoil. What's more frustrating is knowing that we have a really good reputation over there. A lot of people want to see us. But we did have some consolation in Japan, where 'Blood, Fire And Live' did very well."

It seems to be increasingly difficult for UK Rock bands to break in America. Regardless of the



"I think that we're very happy with what 'Soul Destruction' did in the UK and Europe, but we were very disappointed with what happened in America. It wasn't our fault though, it was the old record company thing again."
- Ricky Warwick

Scanned with CamScanner

success on this side of the Atlantic, the likes of Little Angels or Thunder have only made a minimal impact so far. Even the legendary status of Motörhead, with the rave reviews '1916' received over there, did not translate to platinum status. The Almighty are aware that they have a good reputation in the US, but are only too aware that they face an uphill struggle. For now, they are keeping those thoughts in the back of their minds, hoping that the new album, 'Powertrippin'', will rectify the situation. But hold on, that's a pretty strange name for an album isn't it?

"Er... well, there are two reasons for it being called that," says Ricky with a quick, knowing glance at his colleagues. "One of which I can't tell you because we'd be arrested! The second is simply that it was a name that popped into my head one day. Last year was very strange for us, what with what happened with Tantrum at the beginning and Pete joining, not to mention us playing on the Monsters Of Rock shows. We were all over the place both literally and figuratively."

Aside from the two you previewed earlier, what other songs should people look out for?

"There's a song called 'Addiction' and one called 'Jesus Loves You, But I Don't'. Oh, and there's 'Sick And Wired' too. The idea for that came from when we toured Australia with The Screaming Jets and we saw some pretty strange things along the way. One night, we were driving along through the outback, and killed three kangaroos on the way. They just sit on the side of the road and end up being the equivalent of hedgehogs over here... except they do more damage to your car!

"Some of the gigs we played over there were pretty weird too. Some were more like barn-dances. It was surreal. When we got back to Sydney, I was sitting one night like this..."

Ricky suddenly stares straight ahead and adopts the expression of a recently revitalised zombie.

"I thought to myself, 'God, I'm sick and tired of this. In fact, I'm not just sick and tired, I'm sick and *wired*!'."

Did you take a video camera out with you?

"Yeah we did," he admits with a shy smile. "But let's put it this way, there's no way we could put a lot of it out! A lot of it has to do with... Mother Nature, shall we say?"

Going back to 'Powertrippin'', you're recording it with producer Mark Dodson. Why did you select him?

"We like the work he did with Suicidal Tendencies on their 'Lights, Cameras, Revolution' album, not to mention the stuff he did with bands like Anthrax and Judas Priest."

One of the things that Mark Dodson is particularly good at is achieving a very abrasive, raw guitar sound. This was very evident from the backing tracks I heard in the control room earlier.

"Yeah, he's very good at that. But more importantly, he comes up with good ideas across the board."

Also contributing to the recording process has been the environment the album has been recorded in. Not only is Ridge Farm set in the middle of some very beautiful countryside, but it's residential; a situation which will be a big determining factor for the recording of future Almighty albums.

"It's great," affirms Ricky. "We've had none of the distractions of say, London, where a mate will invite you out on the piss for the night, which means you'll have a hangover the next day and won't be able to start work until the afternoon! Here, we've only had to get out of bed, walk a few yards to the studio and we can start work. It makes the whole business of recording a lot more pleasurable."

So what does the rest of 1993 hold for The Almighty?

"Well, obviously there's the release of the album in April, which we've got to get out of the way. But things will really start to move with the Iron Maiden tour in May. We're really looking forward to that because they're a great bunch of guys. There's no bullshit factor to get in the way. Plus, of course, it's an all-British bill, a rare thing these days for a major tour! That'll take us through Europe so we can get some good groundwork done there. After that, in the Summer, we'll do a full UK tour before heading back out to Europe. That's roughly the plan so far."

The Almighty, like so many British acts, are bursting with potential, most of which has sadly remained only that. From the little I've heard of the new album, there is no real reason why they shouldn't be able to achieve a much higher level of success. But then, justice has been sadly lacking for many years in these here parts. Nonetheless, if good, honest, dirty Rock is to get anywhere in this country, there surely cannot be a finer vehicle for it than The Almighty. ■

"We've had none of the distractions of say, London, where a mate will invite you out on the piss for the night, which means you'll have a hangover the next day and won't be able to start work until the afternoon!"
- Ricky Warwick

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MIXED FEELINGS!

FEAR FACTORY are another extreme Metal band who are dipping their tootsies into the world of Techno re-mixes with a new EP titled 'Fear Is The Mindkiller'! ANDY BRADSHAW samples the delights with guitarist DINO CAZARES.

Fear Factory guitarist Dino Cazares is a cheerful chap, considering he plays with a band whose stock in trade is about as happy-go-lucky as death row in a Southern State penitentiary. He is particularly enthusiastic about the re-mixes about to be unleashed on an unsuspecting world, concocted by Techno wizards Bill Leeb and Rhys Fulber of Frontline Assembly and available on an imminent five-track EP.

"I *had* intended to do the re-mixes myself," Dino explains. "But, of course, I didn't have the facilities to do the job properly. Then I got this call from Roadrunner Records who asked how I'd feel about Frontline Assembly doing them. I said 'yeah' immediately, so I hooked up with Bill and Rhys and we got on great, so it ended up being the perfect situation."

But why do re-mixes in the first place?

"Why not?"

What do you mean 'why not'? 'Why not?' is hardly a reason for doing it!

"Yeah, I suppose you're right!" he laughs. "I guess we just wanted to experiment with some different ideas."

I can see that. The whole Grind/Death thing does seem to be grinding to its own... ahem, death, doesn't it?

"Yeah, in some ways it is. But you know what it's like, in any kind of music, there's good and bad. There sure are a lot of cheesy bands out there, but the good thing is that I think it's actually a growing market. It's a newer, more vibrant form of Heavy Metal."

So are these re-mixes a sign of things to come from Fear Factory?

"No, I don't think that we're going to end up as a permanent Techno band or anything. What we're doing is keeping our options open. Let's face it, unless you do that you end up as a dead band. We want to keep our music fresh, if not for any other reason than otherwise I'd get bored!"

Do you think that it will open up your music to a wider audience?

"Oh definitely. I'm sure that there are going to be some Death Metal kids out there who won't be into it, because a lot of them seem to be quite tunnel-visioned about what they like. But there is a growing audience for extreme Techno music, so I'm sure we'll pick up some new listeners along the way."

Which is just as well, because the re-mixes of the likes of 'Martyr' and 'Self-Immolation' are so extreme, they make the original versions look like nursery rhymes. But then there is a trend towards the more unpleasant end of the musical spectrum, what with the current interest in Industrial music.

"Well, to be perfectly honest, what people call Industrial these days, applying it to Ministry or bands like that, is not really Industrial. To me, Industrial music is what Einstürzende Neubauten do. I think the term is misapplied, but what else are you going to call it? People seem to need a label to put on everything. We've been called Thrash, Grindcore, Death, Black, Industrial, Alternative Industrial and a thousand other things. I don't really mind what we're called."

Wouldn't 'Fucking Heavy' suffice?

"Yeah, I really like that! It sure doesn't leave much to the imagination, does it?"

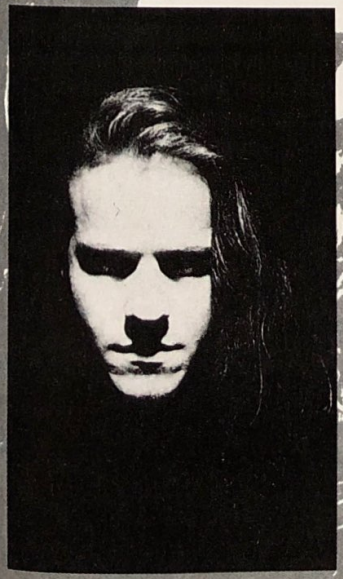
Isn't this whole re-mix idea becoming a bit clichéd already, what with everybody from Megadeth to Pantera to The Cult to Bon Jovi hitching a ride on the bandwagon?

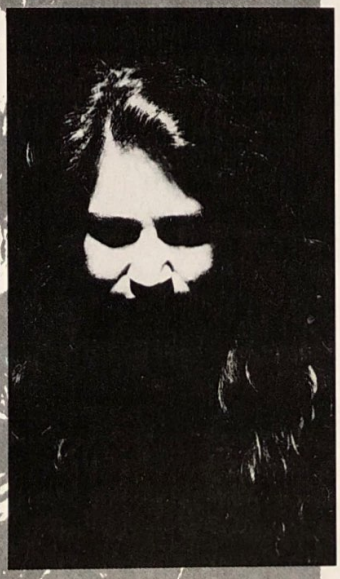
"Yeah, it is becoming very popular, I agree. But this is really fucking different, man. If you compare the originals to the re-mixes, they're worlds apart, even to the point where 'Martyr' sounds like a completely new song."

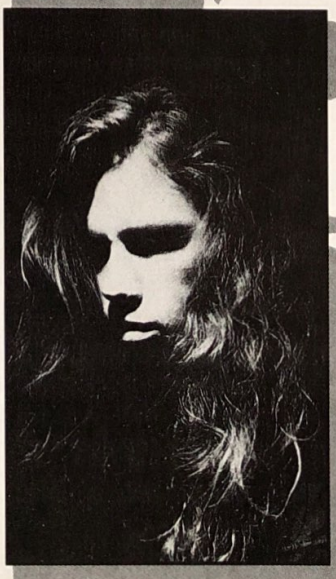
Is there any form of music safe from the re-mix virus?

"No I don't think so. Even a Country star like Garth Brooks could benefit from re-mixing. In fact he could benefit from a *lot* of re-mixing. Hmm... maybe I should give him a call!" ■

"I'm sure that there are going to be some Death Metal kids out there who won't be into it, because a lot of them seem to be quite tunnel-visioned about what they like. But there is a growing audience for extreme Techno music."







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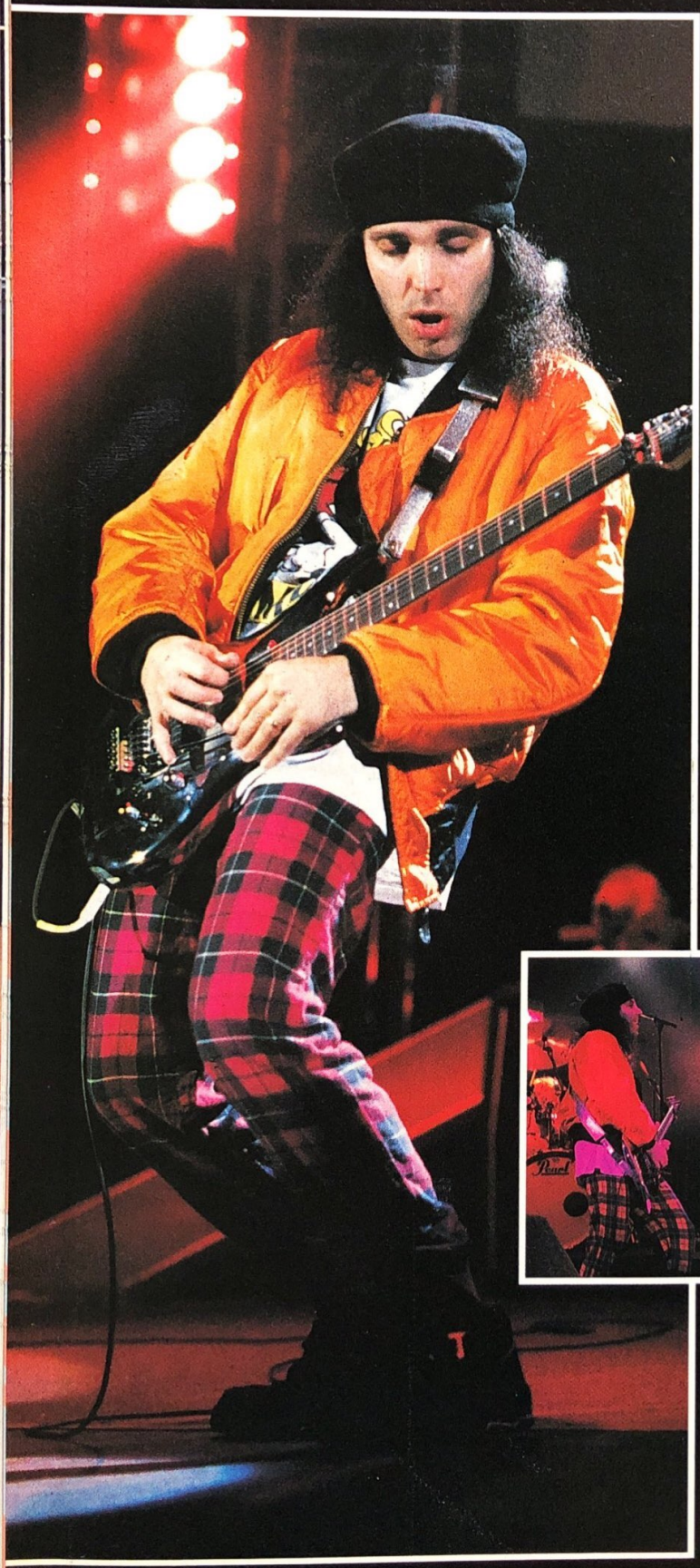

JOE SATRIANI

Hammersmith Apollo, London

Flying in a blue dream of adulation, Joe Satriani once again showed his astonishing command over both guitar and audiences with this sold-out London show. The mild-mannered axeman in the bright orange jacket and tartan trousers completely won over and captivated even the most sceptical punters. For here was a master musician, not some jumped-up ego-tripper.

When Joe hit us with cascading chords and Niagaras of notes, the effect was not just a tasteless blitz of noise. The Mighty Satch is a man who can create moods, devise grooves and simply entertain in a way that few solo guitarists could manage. A broad grin of delight showed that Joe the teacher enjoys being Joe the performer. The man who put Steve Vai on the right track and has inspired new generations of players got stuck into a series of rocking performances.

Armed with a tight and loyal backing band, he kicked off with 'Satch Boogie' which had the crowd leaping to its feet, only to settle down and savour the delights of carefully-constructed pieces like 'The Extremist', 'Ice 9' and, of course, 'Flying In A Blue Dream.' Joe switched to acoustic guitar for 'Tears In The Rain' and 'I Believe'.

Quaint titles are Joe's forté, and a good example was 'Mystical Potato Head Groove Thing'. After a barrage of Satriani expertise, he handed the stage over to his powerhouse drummer, Greg Bissonette, who delivered a technically brilliant solo. With his brother Matt on bass, the Bissonettes (who sound like a team of formation buffalo dancers), packed percussive punch behind Joe's pyrotechnics.

'Surfing With The Alien', from the album that helped launch Satriani's career, seemed like a climax to the show, but there were more encores to come.

"Welcome to England Joe!" shouted one fan, as the hero of the night flicked his plectrums over our heads. He even sang a bit - and the Satriani Experience was complete.

CHRIS WELCH

DIESEL

Town & Country Club, London

OK groovers, there's a new cat in town. He's big down-under (titter ye *not*, missus!) and more sussed than a Bronx hoodlum on a Saturday night. His name is Diesel.

The Australian invasion which started with Rolf Harris and that little-known ditty, 'Stairway To Heaven', is now complete. I kid you not. For those who lament the prolonged absence of Dan Reed, or are not averse to a bit of Kravitzing, then hail and welcome the newest, hippest Rock/Funk/Soul-ster on the block.

The Lenny Kravitz thing is going to haunt him. His music is so similar to that Rock-with-a-soulful-edge *thang* that has made the Krav so famous. The only difference really - and mercifully - is a lack of Lennonisms.

In a T&C that was lapping up his every move, as 'Too Much Of A Good Thing' mingled with 'Love Junk', there was little chance that the gig would fall flat on its face.

The best receptions of the night went to songs which have already been hits in his home country, such as the most excellent 'Tip Of My Tongue', which slithers all over you like a lover's lips (OK missus, you can titter at that one). 'Come To Me' was fairly luscious too, but then there's no real reason why it shouldn't be. Diesel's too smart a cookie to risk naff material.

On the heavy scale, it would have to be said that, at times, the man is one distortion-pedal short of an earache, but hell, noise maketh not the man, unless your knuckles trail along the ground of course.

Diesel is destined for big things. Catch him now before he becomes a distant figure on an arena stage.

ANDY BRADSHAW

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SVEN GALI

Rock City, Nottingham

Sven Gali have paid some serious dues. That much is apparent from the moment they hit the ground, *running*. They're the kind of Metal band you just won't find in this country, an act that has learned its craft from attempting to get beer-hungry monsters to pay a tad of attention. They're loud, proud and very upfront in a manner which new UK acts can never hope to match. The sheer bombast of the band immediately flashes up a red light in my mind purely 'coz they seem too damn confident, but there's no doubting that the Friday night Rock City regulars think Sven Gali are the dog's bollocks!

It all gets too much for one feisty young lass, who decides it's just about that time of the night when you want to jump onstage with some hairy men and pretend to masturbate with a mike-stand. I guess it takes all sorts, but the band are totally unfazed, proceeding to rock out with a vengeance with such chest-beating thumpers as 'Freaks' and 'Here Today, Gone Tomorrow'. Skid Row could almost certainly sue but, as role models go in the hi- octane, hi-testosterone world of Party Metal, you don't get much better, so why not?

There are a million cynical reasons why people would dismiss this band as the antithesis of where Rock should be heading in '93 and, just because there are a few tattoos and lumberjack shirts around, they ain't really fooling me. Time stood still in '83 for Sven Gali and, while I can't pretend that they're saying anything that's worth writing down in my personal note-pad, tonight they came, they saw, they partied - which was what the majority of the assembled crowd were more than happy to accept.

HOWARD JOHNSON

LIVING COLOUR

The Marquee, London

Last time I saw Living Colour, they were in serious danger of disappearing up their own collective arsehole. But on the evidence of tonight's show, they have managed to claw their way out of that sad, sad place where all the wanky musos go, and decided to be a real band again.

They very carefully opened with their first big(ish) hit, 'Middle Man', obviously making sure the crowd was theirs before launching into the less-accessible tunes from 'Stain'. They needn't have worried. Next to the old material from 'Vivid' and even 'Times Up', the new stuff literally *steamed*. The crowd went into a stage-dive frenzy as they were blasted over and over again by the harder, leaner songs. Only the blistering 'Funny Vibe' matched the intensity of the new stuff - confrontational and in your face, the way they should have been all along. Yep. Living Colour are back - minus the bullshit, and plus a whole lot of cracking tunes. Thank God for that. I was worried there for a minute.

ELOISE ROBERTS

SKYSCRAPER

The Powerhaus, London

A man walks into a pub and says, 'there's no talent in England anymore!'. What do you say? If you agree with him, then fuck off and buy Rolling Stone. However, if you don't, then you can either have a long discussion on the state of England's music scene, or you can nut him in the face. It all depends on your feelings towards the subject matter, I guess.

Here is another example of great

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potential. Musically, Skyscraper are ready to take on the world, it has gone beyond the potential stage and moved into the 'we should be on vinyl!' zone. However, it seems that, when faced with a live situation, they aren't ones for lots of visual entertainment, preferring to hang around their chosen positions, although, to be fair, the stage was the size of a gnat's proverbial! Songs like 'Choke' and 'Fly' sweep up the listener in their arms, and swing you around the rooftops. As I swing, I'm reminded of both the Hair & Skin Trading Co and Sonic Youth. They have that Sonic buzz to the guitars, but don't go as far as a Sonic crunch, coming over as more of a fuzzy jangle than an overdriven riff. That's easy to see, but quite *why* they remind me of Hair & Skin, I haven't managed to pin down yet. It's something about the way the rhythms slowly get to your nervous system, ending in a dropped jaw and slow, bobbing head.

Oh, isn't it exciting watching a band at the start of it all!

NEIL ALDIS

RAGE AGAINST THE MACHINE

Luxor, Cologne

'Bullet In The Head'... that's exactly what people seemed to be expecting tonight. Things happen - well, Rage Against The Machine's album was certainly a pleasant surprise (at least as far as I was concerned), but the kind of audience the band attracted was pretty amazing. Hardcore purists with shaven heads, Cologne's Hip-Hop avant garde, a number of grammar schoolgirls and two Deicide T-shirts made for a colourful mixture, and definitely proved that Rage Against The Machine have made it.

Now on to the gig.

Objectively speaking, it was one of those slightly absurd situations. It was impossible to see anything apart from the backs of people's heads, and the volume was no clearer than your average ghetto-blaster. Comments about the low volume were repeatedly made but a general euphoria was definitely in the air.

Rage Against The Machine started their set with a new and unfamiliar song but, after that, the audience sang along to almost every tune.

A pretty strange gig. For the people at the back, it was more like a party with the self-titled Rage Against The Machine album playing in the background. The charisma of the band came across only when Zack addressed himself directly to the audience, which didn't happen very often. All in all, there was nothing to complain about. After all, the band aren't responsible for their overnight success. A larger venue would have been more suitable, because what we witnessed was a phenomenon, but not a phenomenal concert.

ROBERT MÜLLER

SCREAMING TREES

Town & Country Club, London

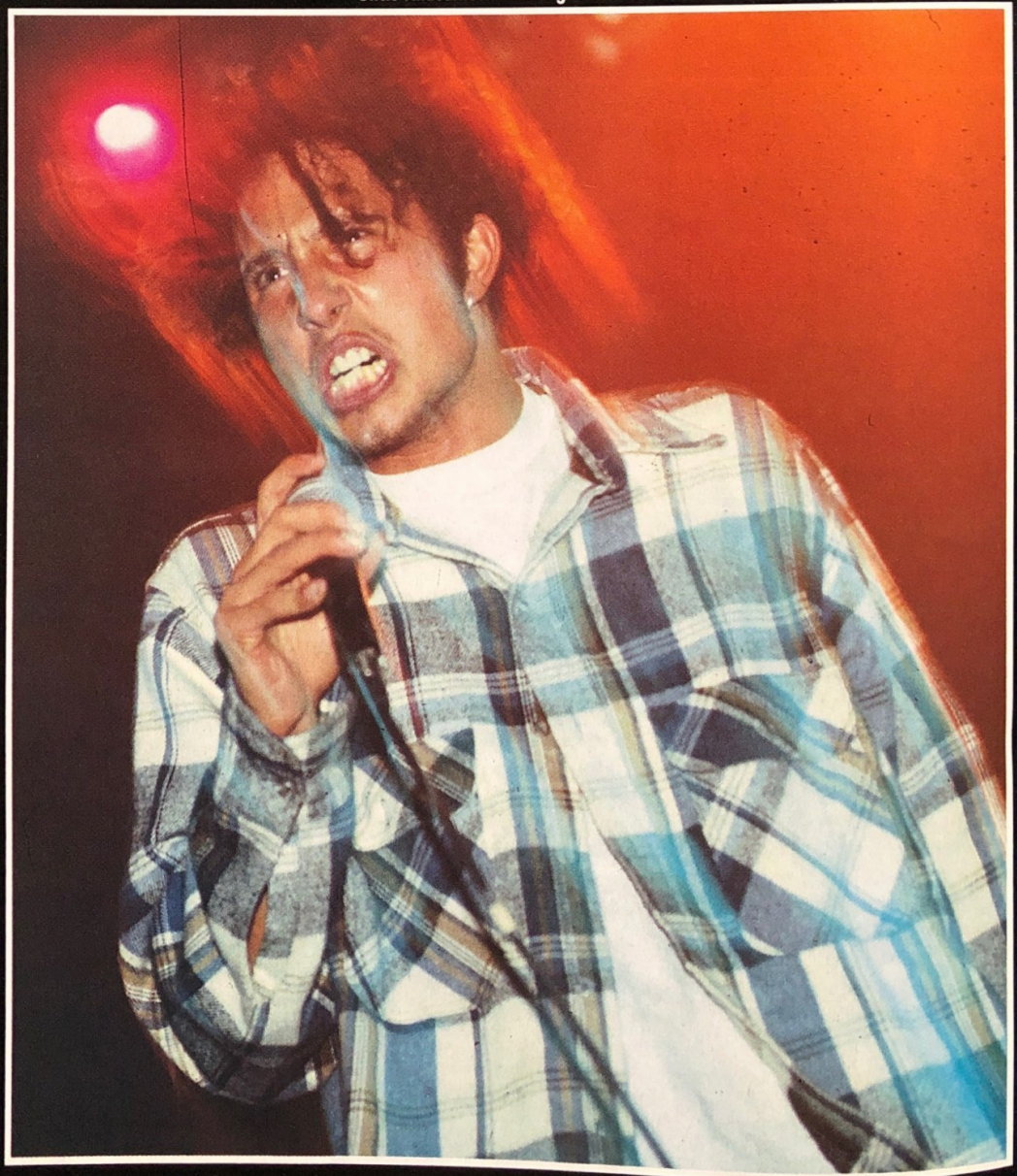
A night of 'Great Expectations' (said Dickens), massive disappointment and joyous rediscovery. Let's not waste time. Where The Screaming Trees irrevocably *found* me one Friday night at the T&C, Alice In Chains totally lost me.

I would've been quite happy to have left after the Trees' jolly, fat bastard set, all roly-poly intensity, hilarious stage performance and a set of the most touching numbers I've ever heard. Which is a lot more than I ever thought I'd say about the band with the rather morose personality. When I found 'Uncle Anaesthesia' lurking in a Dallas record store, it hinted at, but didn't fully realise a massive potential. Basically, they've been around a fuck of a long time (since way before that album) and it's about time they tasted approval. Tonight they did that, in front of an audience that positively glowed with respect.

'I Nearly Lost You' found me uninhibitedly raging on the balcony, whilst 'Butterfly' had me lost in a warm, comfortable, musical cocoon. Wonderful stuff. Whilst guitarist Lee Connor romped along with every note, brother Van moving wherever his mighty bod would let him and drummer Barrett Martin thrashing away with a sort of Keith Moon madness, frontman Mark Lanegan hid behind curtains of lank hair, hanging listlessly onto his mike. In fact, not budging an inch throughout the whole gig! A hilarious yin and yang situation onstage.

I had been looking forward to Alice In

ALICE IN CHAINS/



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Chains. Having been a fan since the 'Facelift' album, even championing them as under- rated heroes of the over-rated Seattle scene, I'd expected something pretty special, maybe even one of 1993's most memorable gigs. It was not to be. Music to gouch out to is *not* my idea of fun, the sluggish, dirgy delivery enough to weight my feet motionless to the floor, closely followed by the rest of my body. Layne Staley squatted for most of the set on his monitor, looking like some sort of drugged-out gargoyle, whilst Jerry Cantrell stared aghast at new bassist, Mike Inez' crowd-stealing antics, as he clambered from stage-right to the balcony, got lost in the melée and had to be rescued, like a plonker, by a roadie! At least Inez showed some sort of life though, flinging his vast mane of hair about the stage and generally enjoying himself.

After running through most of 'Dirt' (or should that be 'plodding'), by which time I was well embedded in a sort of thick, syrupy haze of boredom, 'Man In The Box' (from the first album) could've been the highlight of the set. But it was not to be. As stonedly delivered as the rest of the show, I left halfway through, with The Screaming Trees' exemplary performance still ringing in my ears. What a fucking let-down.

PIPPA LANG

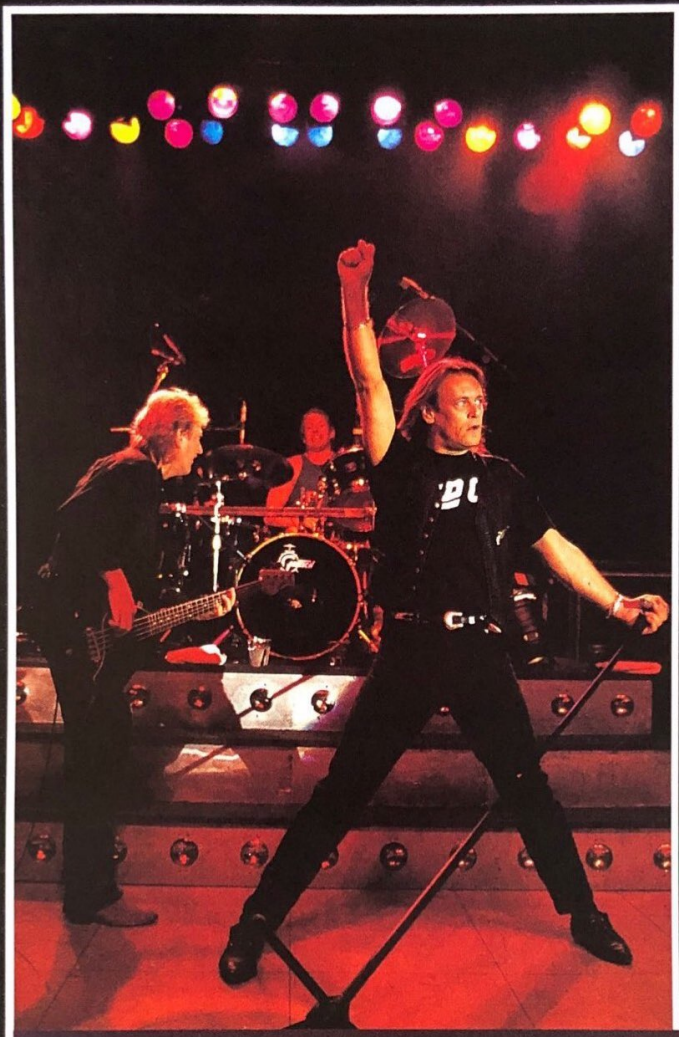
BAD COMPANY/ MAMA'S BOYS

Town & Country Club, London

About bloody time too. Badco (that's hip-speak for Bad Company) haven't set foot in England for nigh on ten years. Concerned about presenting themselves as Bad Company without the great Paul Rodgers on vocals perhaps? Well, ex-White Spirit Brian Howe (Iron Maiden's Janick Gers derived from the same band) may not be the genuine article, but his blinding star quality drew mass gasps of approval from the discerning crowd at the T&C.

Mind you, support band, Mama's Boys (who I had the pleasure of introducing), did a splendid job warming up the crowd. In fact, I don't think I've ever seen them play better. The McManus brothers have been accused of being

LIVE

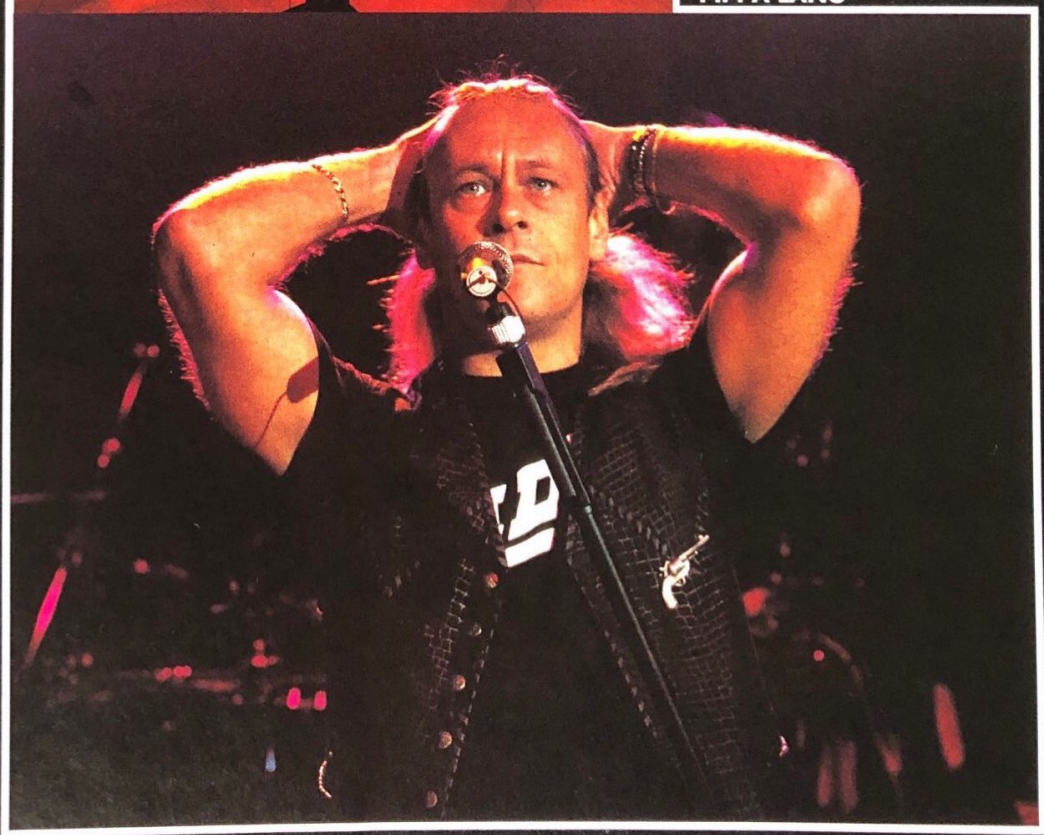


somewhat tame in the past, but tonight was not the night for holding back. Vocalist Mike Wilson, frustrated at the lack of vocal contribution from the audience at first, bristled with angry energy. By the time the old favourites, 'Runaway Dreams' and 'Straight Forward', had flung their irresistible familiarity into the fray, this cauldron of Irish talent had captured the crowd. Smiles all round.

Bad Company may have been a little too perfect for those of us who prefer our Rock *raw*. There's absolutely no question that there were a few surreptitious twiddles from the vicinity of the PA desk as Dave 'Bucket' Colwell and Mick Ralphs stepped forward to let forth the most scintillating harmonies I've ever heard. Hopefully, Brian Howe's remarkable performance wasn't aided by such computerised technology. Nervous the band may have been about their debut British gig (with this line-up, obviously), but there's no excuse for that.

The old favourites created a delicious, nostalgic atmosphere, 'Feel Like Makin' Love', 'Shooting Star' and 'Bad Company', one after the other, followed by 'Can't Get Enough' a little later, reminding us all of the band's indelible stamp on Rock'n'Roll history. I don't think there's any doubt that this was a perfect gig but, somehow, something a little *less* perfect may have been appreciated more.

PIPPA LANG



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studio report

HEAT SEEKERS

Following the success of 'Crazy World', an album blessed with an unexpected hit single in the whistling anthem 'Wind Of Change', THE SCORPIONS are returning to their roots with a new album and a new producer. Vocalist KLAUS MEINE explains why to ANDY BRADSHAW.

Pic:: A.DiSanto/Photofeat.

"I'm delighted to say that we will be recording our new album with Bruce Fairbairn," enthuses Klaus Meine down the phone. "He is someone we have always wanted to work with. We did some of the pre-production for 'Crazy World' with him, but things didn't work out at the time for various reasons. That's why we ended up doing the album with Keith Olsen."

Bearing in mind that 'Crazy World' went on to be the band's most successful album so far, with sales in excess of six million, it's surprising that you haven't elected to choose him for this album too.

"I suppose it is. But we've worked with Dieter Dierks for so long that we wanted to get the experience of working with other people. We're going to be recording the new album at Little Mountain Studios in Vancouver, where all kinds of great albums have been recorded recently, from Bon Jovi to Metallica. Bruce has just finished the new Aerosmith album, which I understand sounds great."

How do the band feel about following up an album as big as 'Crazy World'? Are they going for the same feel?

"We feel very confident about the whole thing, but there is a definite vibe in the band that we should go in and record a really raw, back-to-our-roots, Rock album like 'Lovedrive' or 'Animal Magnetism'. We don't want to wimp out on the ballads or anything, although we've always had good ballads. We want the fans to realise that although 'Wind Of Change' was a big hit for us, we haven't lost our hard edge."

Klaus admits that the success of 'Wind Of Change' was unexpected.

"Yeah, it was something of a surprise, if only because we've never reached for that kind of single success before. What is amazing is the number of cover versions of the song that have started to crop up. We received a version recently in Chinese!

"All through the band's career, we've tried to make strong albums without any conscious effort going into writing hit singles. Sure, we always had ballads which were strong, but they were written because we wanted them on our records, not because we wanted to be a chart band. Scorpions fans don't care whether we have hit singles or not, all they want is good Rock songs. We are very aware that it would be a big mistake to try to write another 'Wind Of Change'."

So how many songs have been written for the new album?

"At the moment, we've got enough material for two CDs, well over 20 songs. It's going to be a tough thing trying to pick the songs for the final record but at least, at that rate, we should be able to come up with a really strong album.

"Although it's really early days yet, we do have a title for the album. It will be called 'Face The Heat'. With the last album, it took us ages before we could come up with a title! Again, bearing in mind how early on in the process we are, there are a few songs that I believe will end up on the album: 'Lonely Nights', 'Unholy Alliance', 'Heroes Don't Cry', 'Taxman Woman', 'Rubberfucker', 'Ship Of Fools' and 'Life Goes Around'."

Depending on how long the recording takes, the band are hoping that the album will be in the shops at some time in either June or July.

"We want to start touring around that time," explains Klaus. "We're going to start out in South East Asia this time, playing places where we've never performed before. We received a triple platinum award for Malaysia, so maybe it's a good idea to go and play there. We expect to make it to Europe in the Autumn, before heading out to the States in early '94. That's the rough plan at the moment."

Klaus was reluctant to discuss the band's recent court case, where their tax affairs were called into question. He did agree to talk to Metal Hammer fully on the subject when all the proceedings were finally over. All he was prepared to say for the moment was: "The Scorpions have never been involved in anything criminal when it comes to paying tax. We have always been scrupulous in our financial dealings. We want to assure our fans of that."

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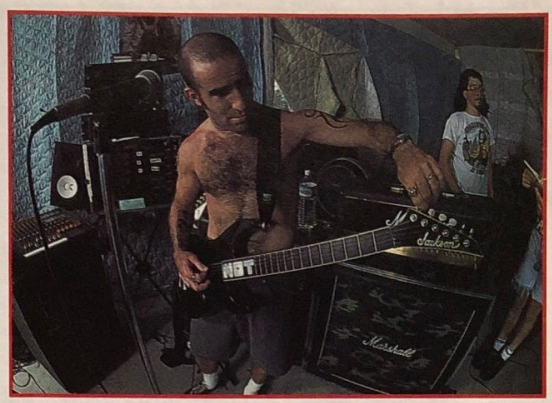
BRING THE DOG!



studio report

ANTHRAX are currently putting the finishing touches to their latest sonic extravaganza in New York. PIPPA LANG talks to vocalist JOHN BUSH about 'The Sound Of White Noise'.

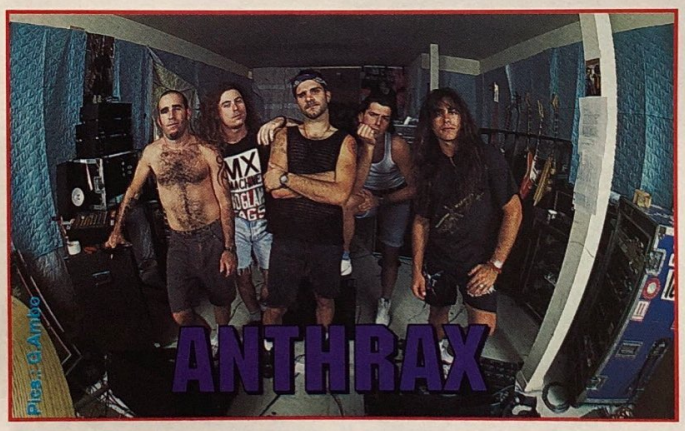
"Kssssshhhhhhhh!" Is it a bird? Is it a plane? A fault on the line? No, it's just John Bush, new Anthrax vocalist, demonstrating the reasoning behind the title of the band's forthcoming album. I can almost feel the gobs of spittle hurtling down the phone and into my ear.

"Know what I mean?"

Oh yes, I still have my copy of 'White Noise' from the Seventies, an album so sonically-intense (even for that decade) that you definitely didn't want to be tripping when you listened to it in case you never came down. The dictionary definition of 'white noise' is 'a jumble of sound of identical intensity'. John seems happy with this description in reference to Anthrax. There will, apparently, be some surprising sonic treats on the album, not least of all an inimitable Anthrax treatment of David Lynch's meandering yet popular television pseudo-soap theme tune.

"The idea was to do something based on the 'Twin Peaks' theme. I can't remember whose idea it was, but we contacted Angelo Badalamenti, the composer of the original, and he seemed really interested in getting together with us for an Anthrax version. We haven't done it yet. I don't quite know what to expect but it's definitely going to be interesting!

"One thing I have to say is that Anthrax has always been a band to take chances, like the Public Enemy thing they did. 'The Sound Of White Noise' is definitely full of surprises! There



are some very heavy songs, the kind of thing people would expect from Anthrax, but then there's lots of weird stuff too... stuff people *wouldn't* expect. Where other bands have got stifled, not been able to accommodate the Nineties, Anthrax has definitely grown."

There are quite a handful of much talked-about contributions from 'name' artists, including Kiss' Gene Simmons and Paul Stanley (for a rare version of Kiss' 'Love Her All I Can'), Public Enemy producer Hank Shocklee, and Industrial doyens Al Jourgensen and Paul Barker (the latter two adding more weight to the 'white noise' theory). Much has been made of these 'guest appearances'. So much so that 'The Sound Of White Noise' has the feel of a veritable 'All Star' album or at least a covers record. Not true, of course. It's easy to blow things up out of proportion.

"'Love Her All I Can' has been recorded for a forthcoming B-side, it's not even going to be on the album. We did do a cover of Cheap Trick's 'Auf Wiedersehen', and Rick Nielson and Tom Peterson were gonna come in for that, but it never materialised. As for the Al Jourgensen contribution, that hasn't even been done yet. He's just coming in to do a re-mix of one of the tracks, that's all. It's something that'll probably be released as a Dance mix at some point. It won't be on the record."

The finished album, produced by Dave Jerden at Cherokee in LA and mixed at New York's Right Track, should be with us in May. At the time of talking to John, he was about to leap back into the studio to complete his vocal parts which will, when presented within the context of the whole album, be under particularly close scrutiny from Joey Belladonna fans.

What, exactly, does ex-Armored Saint John think he's got that Joey didn't have towards the end of his career with Anthrax? Both appear to come from a straight-down-the-line Metal background.

"Well, I think I have a really distinctive voice, and I think Joey does too, but I don't think we sound alike, even though we may attribute our voices to similar influences. I don't think the band were really looking for somebody different to Joey. On the contrary, when your sound is as well established as theirs you've gotta find someone who's gonna slot into their way of thinking."

"They didn't want someone who was going to change that recognised sound. The same thing goes for the personalities involved. The chemistry was pretty instant. It wasn't like I was some fledgeling singer going 'wow! I'm in Anthrax!'. I've been around a good few years. At the same time, there are still a lot of transitions to be made. I'll feel more comfortable once this album's finished and we're out on tour."

That, of course, will be happening sooner rather than later, as John promises that Anthrax will be doing a handful of gigs in England to promote the album, and the band "really, really want to play Donington this year".

What was that album title again?

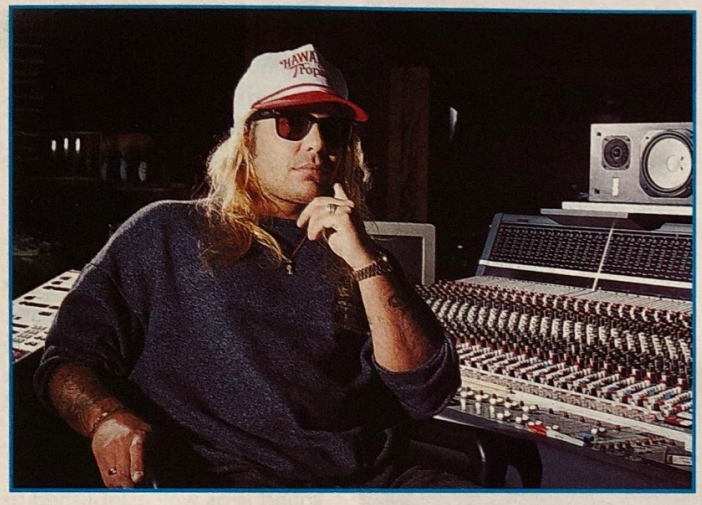
"Kkssssshhhh!"

Oh yeah, of course. Spittle in me ear!

Scanned with CamScanner

studio report

CRÜE OF ONE!



VINCE NEIL is back from his personal nightmare; getting the boot from Mötley Crüe, having his manager pass away and not having a record deal. 'X-Posed' will see the Californian dreamer back in action. In an exclusive interview, JÖRG STAUDE reports from the studio! Pics: ALEX SOLCA.

Who the hell wrote the Sonny & Cher classic 'It Never Rains In Southern California'? It's been raining cats and dogs for almost two weeks now. LA's sewage system is obviously inadequate, the streets are flooded and blocked, the steeper highways and freeways have been shut off and a State Of Emergency has been declared. The multitude of local TV stations are providing around-the-clock coverage from the disaster area and everybody is glued to the weather forecasts. Pure, unadulterated reality TV - an American speciality. In the Hollywood Hills, the inhabitants of an entire block have to vacate their luxury homes which are threatening to collapse into the valley. The cameras in the helicopters keep running while one of the homes suddenly succumbs to gravity and is completely destroyed. Los Angeles has been turned into a gigantic swimming pool threatening to overflow. Covering any distance by car, essential if you want to get anywhere in this town, has become an adventure.

In the midst of all this chaos a bewildered European journo is trying to make his way to Rumbo studios in order to meet Vince Neil. Luckily, the rain has eased off a little and the half-hour drive is not as nightmarish as expected. Photographer Alex Solca is happy about the light drizzle; he's got his entire collection of equipment with him because 'a real job' is waiting for this particular professional.

Vince Neil is extremely popular in LA. Since his departure from Mötley Crüe he's probably even more popular than before. KNAC or 100.3, as the former 'Pirate Radio' station is called these days, play old Mötley Crüe songs almost every hour. We drive through the gates of the studio, the place where Vince recorded the album of the same name with his former pals, to the last chords of 'Girls, Girls, Girls'.

"I feel great here because I know the place inside out," he enthuses.

Despite the weather, Vince is wearing shorts and seems happy to play the tourist guide.

"I couldn't get into the new direction Mötley Crüe were taking. It was becoming increasingly obvious that Nikki was trying to take control. It started to look like I didn't fit in with his idea of the band's future. That's why I was sacked."

After the unannounced photo session, and a brief sample of his new album, 'X-Posed', he's guiding me past the countless gold and platinum records on the wall of the foyer, 'Girls, Girls, Girls' amongst them.

"We could have recorded in any other studio in LA, I know them all by now," he grins. Despite being pretty tired, the guy seems completely at ease and highly optimistic. It wasn't always the case. Mötley Crüe's decision to sack their singer last year must have come as a bit of a shock. Surely the official statement that his interest in motor racing was the crux of the problem can't have been the real reason? What happened?

"It was more of an ego problem. I couldn't get into the new direction Mötley Crüe were taking. It was becoming increasingly obvious that Nikki was trying to take control. It started to look like I didn't fit in with his idea of the band's future. That's why I was sacked. That was it."

We've read a lot about how the new Mötley sound is going to be much more keyboard-oriented and, at the same time, more Bluesy.

"Well, in a way it is. It definitely isn't the sound that Mötley Crüe are famous for. The songs didn't have anything in common with the past. It was something completely different, less guitar-based and heavy, *too* Bluesy. I tried to give the songs the old feeling, but Nikki didn't want that. That's why he brought an unknown Blues singer into the band."

How does Vince feel a year after the split? Is he still pissed off?

"Not any more. I've got much too much to do to keep thinking about the past. Sure, in the beginning it was bloody hard for me, because in the space of a day I found myself without management, without a band, without a future really. Understandably, that dragged me down. Everything's going fine now! The fans know that Nikki's press release was pure invention and that I'm going to stick around."

So where do you start when you find yourself back at the drawing board? I suppose you tried to find yourself new management?

"Actually, I found a new lawyer

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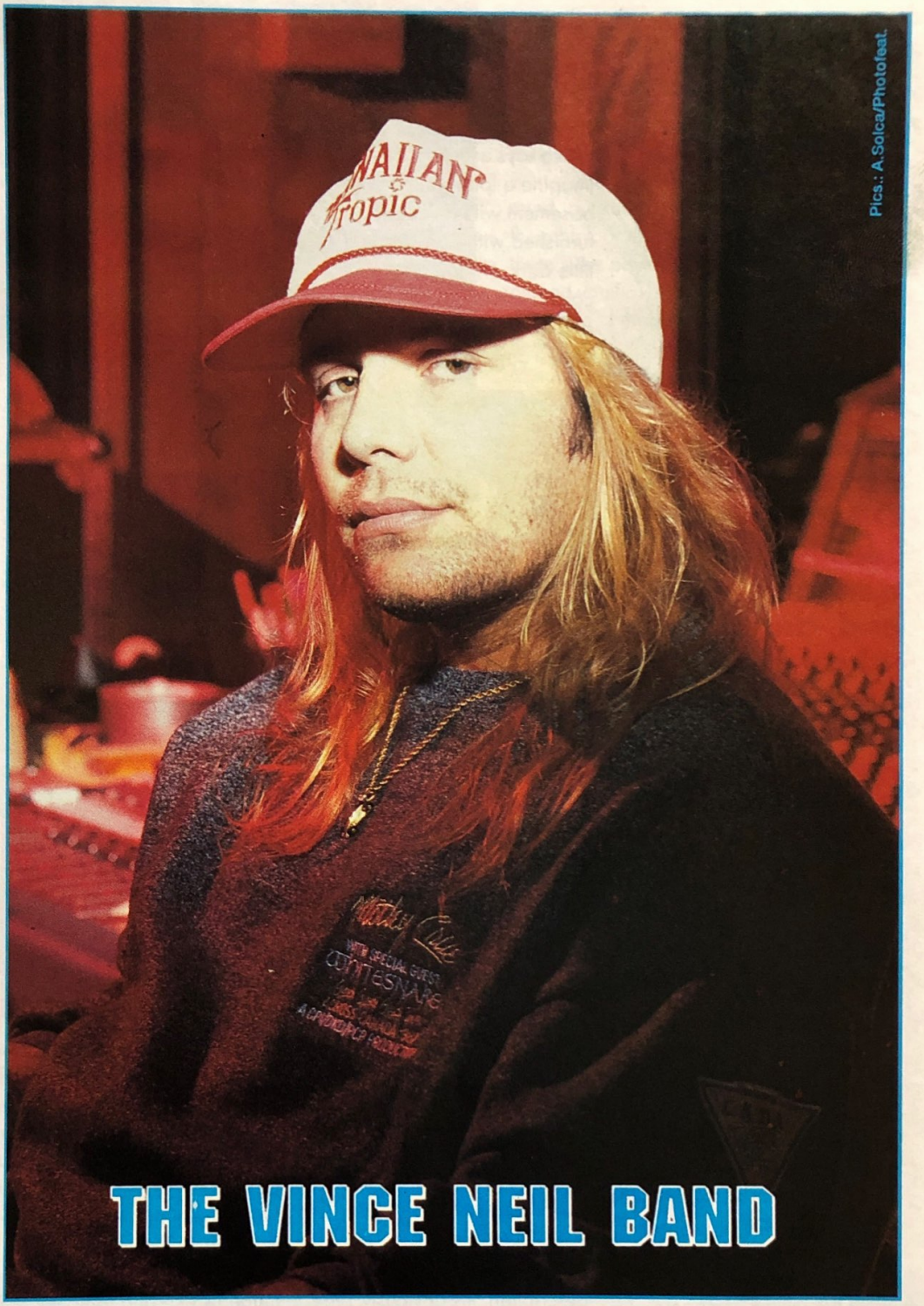
first, then a new manager. Sadly, Bruce Bird passed away last November, at a time when things were just starting to look up. That came as an awful shock, but I still managed to get a record contract with Warner Brothers. Five albums and $18,000,000. That's not too bad for a solo deal. At least I don't have to share it with anybody! Then I hired Phil Soussan, then Robbie Crane, a friend of mine who's been in a number of local bands, and then Vikki Foxx from Enuff Z'Nuff..."

Which wasn't very gentlemanly, because Vikki was recording the new Enuff Z'Nuff album while jamming with you lot at the same time.

"Sure, that was funny. But Vikki's now officially joined my band. All the legal stuff has been sorted out. And then, of course, Steve Stevens joined. I thought of him immediately, but he was still busy with Michael Monroe's project, Jerusalem Slim, at the time. When I was just about to start auditioning

"I still managed to get a record contract with Warner Brothers. Five albums and $18,000,000. That's not too bad for a solo deal. At least I don't have to share it with anybody!"



THE VINCE NEIL BAND

people he called me because Jerusalem Slim had broken up and he wanted to work with me. He came to LA, we jammed around a bit, wrote some songs, and that was it. The band should have been complete but we had problems with Phil. His style didn't fit in with Vikki's and Steve's, so he left the band a few days ago. At the moment, we're still looking for a bassist. Nothing against Phil, he's a nice guy and we're still friends, but it just didn't work out."

Apparently, Soussan wrote a fair number of the songs, only his financial demands were, reportedly, a little astronomic.

In conclusion, I wanted to know how Michael Monroe reacted to the news that Steve Stevens had joined Vince Neil's band. After all, Neil was responsible for the death of Hanoi Rocks drummer Razzle all those years ago and thus for the end of Monroe's band.

"I don't know. I never spoke to Michael and Steve didn't say anything about it. If I was in his shoes I'd be pretty pissed-off of course. On the other hand, I didn't actually approach Steve. He called me because he no longer wanted to work with Michael. It wasn't my fault, but Steve's decision, I'd like to make that clear."

As far as the new album goes, Vince claims that it's "...the Mötley Crüe of the Nineties."

I will reserve judgement, because all I got to hear of 'X-Posed" was a riff rocker called 'The Edge', but it was bloody good! If the rest of the songs (the Sweet cover 'Set Me Free' and a new version of 'You're Invited But Your Friend Can't Come' amongst them), which are scheduled for release around end April/early May are just as brilliant, 'X-Posed' could easily become one of the albums of the year.

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studio report

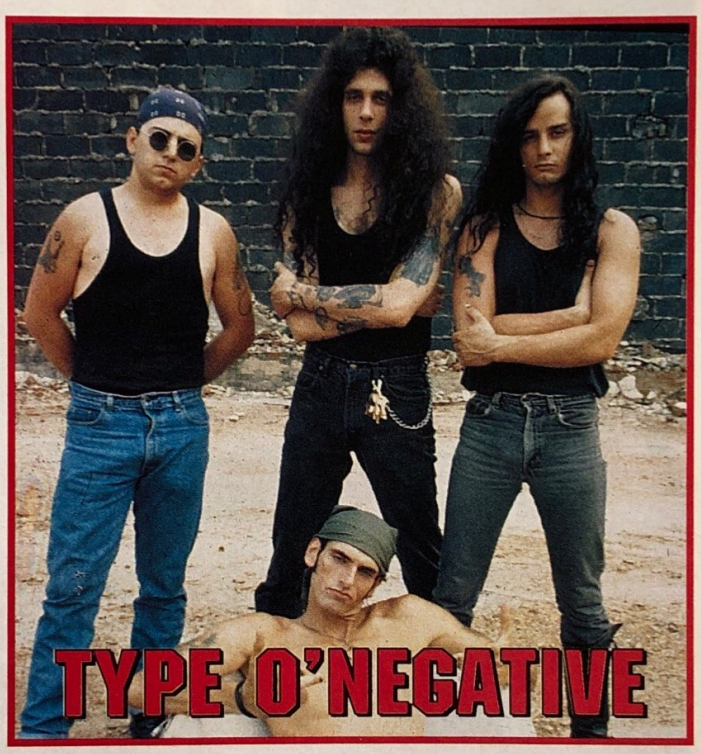
BLOOD TYPE

PETE STEELE, controversial frontman for Brooklyn's TYPE O NEGATIVE, sees his music as a means to an end, and those who misunderstand his message as a rich and untapped source of income. ROBERT MÜLLER popped over to Pete's salubrious pad for a chat!

I was expecting to witness strange recording rituals in a mysterious studio, but bassist/vocalist Pete Steele, always good for a surprise, invited me to his flat instead.

The album was already finished, which seemed to upset the record company people who looked extremely uneasy as they chauffeured me towards Steele's Brooklyn home. I tried to put them at ease by pointing out that Pete had not eaten any small children during his last tour (in fact he didn't *eat* anything during the ten days) but this did not make them feel any better.

Pete Steele's flat alone would be worth describing in great detail, because it's completely different from what I expected, which says a lot about the man. Imagine a long, fairly narrow basement with low ceilings, furnished with great care, if a little dark. The predominant colours are black, grey and red and there's not a single speck of dust anywhere. Everything is in its proper place. Pete serves coffee in red cups with white hearts and says: "Type O Negative fans are going to hate our new album" before playing me 70 minutes of 'Bloody Kisses'.



The problem I find myself faced with is that the album is beyond description. It's obviously Type O Negative and yet, at the same time, totally different. It's a sinister, melancholy Gothic album which reminds me a little of Danzig, a little of Bauhaus or indeed Sisters Of Mercy. That, however is a far from adequate description.

"'Bloody Kisses' has less anger than my last album,' says Pete. "The music has changed accordingly. It's become more psychedelic, darker and less violent. When I wrote 'Slow, Deep And Hard' I was at a turning-point in my life. I've now passed that point. Three years have gone by and I have changed in that time. The new material is more melancholic than angry. Three years ago I voiced my hate like a madman... and I meant every word exactly the way I said it."

Are there any references to events that took place after the release of 'Slow, Deep And Hard'?

"All the stuff that happened in connection with 'Slow, Deep And Hard', all that Nazi stuff, made us rich and famous. Before we embark on our next tour I'm going to give a lot of misleading interviews again. Everybody's going to get angry and we're going to earn even more money. The people who wanted to fight us were the ones who helped us in the end. Suddenly, so many people paid attention to us... I owe them something."

Why don't you dedicate a song to them?

"I did. I wrote a song called 'We Hate Everyone'. That's what I've always said... shit comes in all colours. Then there's another song called 'Kill All The White People'. I only wrote it because I wanted to see how the press would react. The press who've been calling me a Nazi."

Do you still feel misunderstood now after all the excitement has died down?

"I realise that it was all my own fault. I thought people were more intelligent than they actually are. The average person is an idiot."

Don't you care any more? After all, your music is not as provocative any more; Gothic is not only a musical style, it's also...

"Music isn't just about sounds," he interrupts. "It's an attitude. I see the new material somewhere between Black Sabbath and the Beatles. It's very dark but also very melodic. So am I. And you're right, I don't care about people. I only have to understand them in order to be able to use them."

Naturally. No doubt there's going to be another tour so people can give you more money.

"Of course we're going to tour. And I hope that everybody who feels called upon to pass judgement on my music will be prepared to say it to my face. So far, I don't have any definitive plans but we're definitely going on tour. I hate touring but..."

Then why do you do it?

"It's my only chance to change my life. I work in this city but I don't want to spend the rest of my life here, earning a few thousand dollars every year. That's not what I want out of life. I want to earn enough money to spend the rest of my life in peace and quiet. I want to move into the country and leave all this shit behind me."

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RIOT

Back at the tail-end of the Seventies, US garage Metal-heads RIOT were contenders, but time passed them by, their original vocalist returned to rat-catching and today, only guitarist MARK REALE remains from the first line-up. ANDREAS SCHÖWE wonders why the band have been absent three long years.

THE PRIVILEGE OF POWER

"A whole lot of trouble with CBS. They didn't give us any support whatsoever and no promotion especially in the States. You can imagine what that means these days! Then there were problems with Tony Moore, our old singer, which led to loads of legal shit. Once we found a replacement in Mike de Mayo, we wrote a number of new songs... and all that took time."

The differences CBS became more acute. After Riot had left the company and tried, in vain, to buy back their latest release 'The Privilege Of Power', the band's profile dipped in Europe. Sony Japan, however, stuck with Riot and signed the guys for the Asian market with, as Mark emphasises, "...better conditions."

Reale and his colleagues even hope for a 're-signing' for Europe which could, in turn, serve as a prompter for the American market. Mark is still hopeful about the future.

"We always got good reviews, and critics have always agreed that our band has a lot of potential! Of course, it's difficult to promote a relatively un-commercial band like us in the States but, with the right kind of promotion, a lot of our fans would at least realise that Riot are still around."

He's right! In the US, the band still have a long way to go. After the lack of promotion for 'The Privilege...', a lot of fans are still under the impression that 'Thundersteel' is the most recent Riot release. After all those good reviews and cult status almost all over the world, all they can do in America is force Guns N'Roses down our throats as *the* greatest act of all times?

"There are a whole lot of idiots involved in the American music industry," explains Mark. "They don't know how to deal with a Metal band, never mind how to promote or establish it."

Unfortunately, it's not specifically an American problem.

"When I look at the Japanese, they are fans of the band. They value our potential and they know that they won't sell any of our records if they don't promote them."

The question of promotion in the States is a different story.

"If an album doesn't sell out of the box then those in charge should do something about it. But that depends on how much the person in charge likes the band concerned! They don't make a decision with the record company they work for in mind, but rather dependent on how much they think of the band personally! Then there's the payola! To get your records played you have to pay almost everybody. TV, radio... marketing is everything over here!"

Metallica managed to get their radio-unfriendly music played on the air and have sold over six million units of their fifth album in the States as a result. Does that mean that Metallica have a more effective chequebook policy?

"Not at all! Cliff Bernstein of Q-Prime management is one of the few people in this business who always has his ear to the ground. He always knows which bands are popular with the underground fans. Once you know that, you can and break any kind of act. We once had an offer from Cliff to sign with Q-Prime but, at the time, we were still tied to another management company so we couldn't accept his offer."

Just think... guitarist Mark Reale, vocalist Mike de Mayo, bassist Pete Perez, drummer Bobby Jarzombek and second guitarist Mike Flyntz certainly wouldn't be flying to the continent for the first time to play a small club tour organised by underground fans. They could well have been playing the largest arenas in Europe. Is there any justice in this world?. Who knows?

The new, and as-yet untitled, Riot album consists of twelve songs. If we're really unlucky and there are a more idiots in European record companies, you'll have no choice but to fork out a lot of dosh to grab it from the Japanese import shelf.

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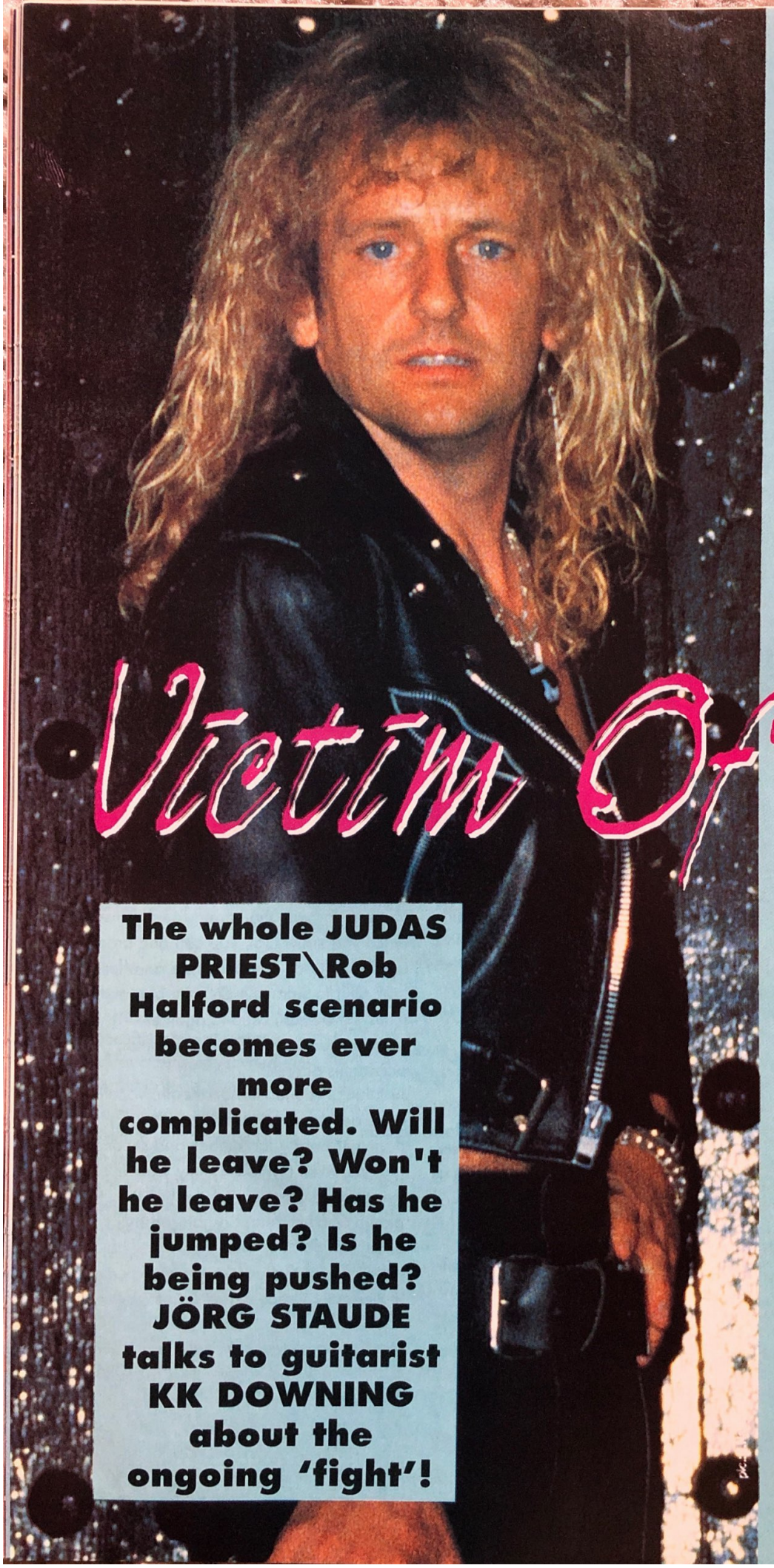

Victim Of Chan

The whole JUDAS PRIEST\Rob Halford scenario becomes ever more complicated. Will he leave? Won't he leave? Has he jumped? Is he being pushed? JÖRG STAUDE talks to guitarist KK DOWNING about the ongoing 'fight'!

20 years of Judas Priest. This *could* be an appropriate occasion to talk about the past of the band and maybe to hear the odd anecdote from days gone by. But let's leave all that for a future issue because, at present, all you Heavy Metal fans are probably more interested in the future of Judas Priest. As has been widely publicised, vocalist Rob Halford has left the band (at least temporarily) in order to devote himself to his solo project, Fight. Yet in November last year he scotched all rumours to that effect in front of thousands of witnesses in Costa Mesa with the legendary statement, "The Priest will be back!".

Understandably, the fans have been wondering what's been going on, especially since Halford didn't really give any clear indication in January's Metal Hammer. So let's have the lowdown from within the Priest camp.

KK Downing, the blond Priest guitarist, doesn't mind this kind of cross-examination and hardly flinches when I ask him what exactly is going on in Judas Priest? Is Halford back in the band?

"We haven't been working together as a band for a long time. Rob is currently busy with his own project, while the rest of us have been working on the 'Metal Works' compilation. Aside from the album, there will also be a documentary with rare footage from the early days. We're doing a television and a video version, with the video being 30 minutes longer. It's not like Rob and the rest of us don't talk to each other any more. In fact, it's quite the opposite. Rob is really keen to be involved in the production and the promotion of the new album."

So why did Rob leave the band in the first place?

"He was determined to do his own thing," sighs Downing. "I suppose it all goes back to 'Painkiller'. In 1991 we were on tour for a bloody long time; first our own tour, then with Alice Cooper and the American 'Operation Rock'n'Roll' shows, followed by another 40 live gigs. As you can imagine, we felt pretty worn out and were hoping to

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"'Painkiller' wasn't about compromises. It's a hard-hitting, energetic, new, born-again powerhouse of an album. If Rob really did prefer the Ministry/ Pantera direction at that time then, of course he would have had problems with 'Painkiller'."

have a long break in 1992. We aren't getting any younger and had been under constant stress for almost three years. At first there was that ridiculous court case in the States, then we had to write 'Painkiller' and promote it with a long tour. Rob is a real livewire. Most vocalists and drummers always want to be doing something. It's in their nature. As I said, Rob was really involved in his project and, as a result of that, got into trouble with the record company. I think he was trying to bluff it by threatening to leave the band. One thing led to another and he announced that he was leaving Priest... for whatever reasons. We never believed him! We knew that he was going to devote a lot more attention to his project than he would to Priest at that point, which we weren't particularly happy with."

Did you ever discuss these problems with Rob?

"Of course! We kept telling him that we really didn't mind him doing his solo album. But when things got serious and he felt that he had to leave Priest in order to get support from the record company, we wondered what was going on and whether it made any sense. On the other hand, I can understand it. Rob is a very enthusiastic guy who doesn't do things by halves."

It seems that he wasn't able to do that with the 'Painkiller' album. There was talk of 'compromises' being made, compromises which Halford didn't like, which reportedly became the reason why he started Fight (in order to enjoy 'full artistic freedom'). In other words, to get away from the confines of Priest's songwriting.

"I don't know what that's supposed to mean. If you ask me, that's complete bullshit! 'Painkiller' wasn't about compromises. It's a hard-hitting, energetic, new, born-again powerhouse of an album. If Rob really did prefer the Ministry/Pantera direction at that time then, of course he would have had problems with 'Painkiller'. The album was, in fact, an important step in the right direction for us, especially because of Scott Travis, who's a really good drummer and who made it all possible.

"When you've been around for as long as we have, you have to keep developing. You have to try to sound young and fresh all the time, to set new standards, and I doubt Rob will do that with his new material. 'Light Comes Out Of The Black' is okay, but it's nothing special. I don't know the other tracks. We'll have to wait and see what happens."

There are reports that Rob has locked himself away in a studio in Holland to work on the Fight album. Does that mean that the relationship between Rob and the other band members has suffered?

"We're fine. Judas Priest will continue to exist as a band. At the end of April we're releasing this 20th anniversary album, and we'll have to wait and see what's going to happen after Rob's project."

Scott Travis is also involved in that project. Why has nobody ever spoken about his role in all this? Is he just a Priest- employee?

"Exactly. We obviously didn't know how Scott would shape up after Dave Holland left the band, that's why he only got a temporary contract to start off with. But we still get on great. Like I said before, drummers need their freedom, they've got to be working all the time."

That would certainly seem to be the case if reports are true that Scott has been auditioning for Testament.

"I don't know anything about that, but of course it's possible. Scott is always on the look-out for something new and interesting. That's why he joined Fight. Rob needed a flexible drummer. Apart from that, they get on really well."

After all this business with Rob, what made you decide to continue with Priest?

"In this band there's always been a philosophy never to break up for silly reasons, only to reform two years after our farewell tour. There are other people who are better at that kind of thing. Apart from anything else, the subject of this compilation album has come up so many times, why *not* do it at last? Especially if it means that people will remember our name. You never know, maybe there'll be some fans who'll get into our old albums through 'Metal Works'. We're going to promote the record and then wait for Rob, after that... we'll see."

For all your confidence, the future of Priest still seems pretty uncertain.

"Yes and no. The songwriting team is still there in Glenn and myself. We could work with other people if we had to."

But Priest without Halford wouldn't really make a lot of sense, would it?

"You just can't tell. After all, Ozzy will remain a Black Sabbath vocalist for the rest of his life, just like the fans think of Priest when they think of Rob. But who knows what's going to happen? Changes happen all the time, especially in this business. You never know what to expect. We could record an acoustic album, 'Judas Priest Unplugged', and release six hit singles. We can't very well sit around doing nothing just because Rob decides he wants to stop. We'll have to see. I'm convinced that Rob would have a lot of problems as Rob Halford without Priest. Priest could go on a headlining tour of major venues tomorrow, something that Fight couldn't do. Anyway, what kind of name is 'Fight'?

"Still, I wish him all the best because, the bigger his success, the more popular the name Judas Priest will become. I'm sure if he falls flat on his face he'll be back in no time. We'll just have to be patient."

"I'm convinced that Rob would have a lot of problems as Rob Halford without Priest. Priest could go on a headlining tour of major venues tomorrow, something that Fight couldn't do."

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ANGEL HEART

The tiny live-wire is back. Her new album is much more inspiring than her previous release, 'True At Heart', which probably caused a bit of confusion amongst Doro fans. 'Angels Never Die' proves that the old Doro is still alive and kicking, albeit with a slightly different musical style, heavily influenced by mainstream producer Jack Ponti. The new album is a balanced diet of ballads, heavy songs and bluesy influences. For the latter, two black guitarists were specially hired. They are brothers Eric and Eugene Gales, and the former, in particular, has a heady reputation in the States as a master of his genre. Last year, Eric released a solo album in the States which drew a fair amount of critical acclaim. He was even described as being a 'black Eric Clapton', which is pretty strange considering Clapton was slated in the early days as being a 'white boy playing the Blues'! Doro explains why she hired Eric and Eugene:

"There's a big difference between a black guy playing the Blues or some seventeen-year-old who can't possibly understand that feeling."

"There's a big difference between a black guy playing the Blues or some seventeen-year-old white kid who can't possibly understand that feeling."

Exactly. Eric is a friend of Ponti's and has written plenty of lyrics for the producer in the past, so all it took was one phone call from Jack and the matter was settled. Bassist Matthew Nelson, another mate of Ponti's, also offered his services, although Doro had certain reservations in the beginning, and still answers cautiously when the matter is broached:

"I wish people would stop making such

DORO has been plastered on more posters than people's record shelves for a mighty long time already, but maybe with producer Jack Ponti at the helm, her new album, 'Angels Never Die', will see the vocalist's looks taking a back-seat to her music!

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a fuss. I mean, he's a fantastic bassist and he's done some brilliant work, but..."

What you can say, at least, is that he did a brilliant job on the bluesy 'Last Day Of My Life', 'Heaven With You' and 'Don't Go'.

The majority of the songs on 'Angels Never Die' were written in collaboration with Jack Ponti. The remainder were penned by songwriter Gary Scruggs, who had also worked on 'True At Heart'.

Doro was working with Scruggs in Nashville when she got a call from Ponti, who informed her, in his inimitably self-confident manner, that he was just the man to help her career to take off with the next album. His best reference, at least where Doro was concerned, was his work with Alice Cooper on the song 'Love Is A Loaded Gun'. So the two of them met, tried this and that and eventually decided to work together on 'Angels Never Die'. He has to share the credit for the impressive result with his friend and co-producer Vic Pepe, who also contributed the rhythm guitar parts on the album.

Pepe and Ponti are two extremes. One (Pepe) is quiet and thoughtful, while the other (Ponti) has a quick temper, which at times results in wide-scale destruction. Opposites attract? Looks like it. And it makes sense. Doro considers the contrast between the two an advantage:

"Vic has this thoughtful, calm way of approaching things, while Jack is the engine that drives everybody on."

Ponti doesn't like to leave his own locale, which is why the album had to be recorded at Ocean Studio in Toms River, New Jersey. You'd never guess from the outside that the small wooden building houses a complex studio. Parked in front of it is a massive truck filled with sophisticated equipment. It's

"Vic has this thoughtful, calm way of approaching things, while Jack is the engine that drives everybody on."

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much easier to create a family atmosphere in a place like this than in a luxury studio.
"I like it here," says Doro. "The atmosphere is relaxed and laid-back, completely unlike other studios I've worked in. That's why I think that this record sounds the most comfortable that I've recorded to date."
Metal Hammer met Doro again a few weeks later during a photo session in Germany. The recording was over and done with, the advance tapes of 'Angels Never Die' were ready, and two videos had been shot in the meantime.
"The crew really tried their best during the shooting of 'Bad Blood', but there was one point when I decided I'd just had enough," Doro sighs. "They wanted to come up with something spectacular for the background and asked me to sing in front of a massive swastika on a red background... I really didn't know what to say!"
Understandably. But, in fact, it was not as bad as it sounds. The video team were Americans who were trying to emphasise the lyrical content of 'Bad Blood', which happens to be a clear statement AGAINST violence and xenophobia.
The American crew evidently felt that the symbol was synonymous with terror and hate.
Being German, Doro didn't find the idea funny at all, especially in view of her commitment in television appearances or magazine advertisements condemning the recent violent events in Germany. In the past, Doro had mainly kept her opinions within musical boundaries:
"It's true, I never wanted to be political, but I feel that, at a time like this, you have to make it clear where you stand. Even as a child I used to get upset about injustice; that's why I feel very sad about what's happening in Germany at the moment."
Without wanting to doubt Doro's good intentions, does she not sometimes get the feeling that some artists participate in noble causes to get some cheap publicity?
"You've got a point there, and that's the reason why I've never got involved in that kind of thing before. Of course, a lot of artists are primarily interested in their own image, and I doubt that you can change anything through that kind of involvement anyway. But the things that are happening in Germany at the moment are so terrible that you have speak up. Whoever stays silent is also responsible in my opinion."
She's got a point there, although the reactions to her involvement have been mixed. Mind you, Doro was one of the first artists from the Metal scene to make her position clear.
The shooting for the video of 'Last Day Of My Life' had its problems too. In fact, Doro very nearly lost her life in the process. She remembers.

"I must have a guardian angel. That's the only way I can explain why nothing happened to me."

"There's a scene at the end where I leave this guy and drive through the desert in a vintage Chevy. As there was no stunt woman available, I had to get behind the wheel myself. I don't know how many times we shot that scene and, each time, they told me to go faster than the time before. So I was going pretty fast when the car suddenly went off the road. It turned over, which must have looked pretty far out. Everybody thought that was the last they'd see of me. I must have a guardian angel. That's the only way I can explain why nothing happened to me."
And the Chevy?
"Well, the car wasn't so lucky - it ended up in a scrap-yard. The poor owner, who was there during the shoot, was a nervous wreck. They used that footage for the final scene of the video, because apparently it fits in with the guitars..."
It looks like real TV is taking over videos now.
However, whether the diminutive German will finally achieve major success after such a long time remains to be seen. Angels never die... but they might just fade away. ■

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ARG AID!

STEPHEN PEARCY and FRED COURY are collaborating on a new project which tolls the final bell for Ratt and will see the pair finally looking for European support. NICK DOUGLAS made sure he had enough loose change to get on the high score table alongside ARCADE!

Stephen Pearcy sang for Ratt. Fred Coury drummed for Cinderella. Now, in 1993, Pearcy and Coury have joined forces and, after recruiting two guitarists (ex-Sea Hags Frankie Wilsex and Donny Syracuse) and session bassist Michael Andrews, Arcade are about to launch their European onslaught with a debut album entitled 'Calm Before The Storm'.

Despite the fact that both Pearcy and Coury's previous bands virtually seemed to ignore the UK (apart from the odd festival appearance and occasional short tour) the Arcade album is released in the UK two weeks prior to the States. The band have already pencilled in a promotional visit and a UK club tour. Although Ratt gained a reasonable following in the UK, they never really made the leap from cult status to widespread acclaim, despite having several consecutive multi-platinum albums Stateside. The reason for this is simple... they didn't seem to care about the UK. This being the case, it's only appropriate that we talked to Pearcy himself to get the lowdown on his new venture.

"I'll tell you why we never really got to go over there much," he begins, thankfully sympathetic with my point. "Our management was keeping us out of the UK. They didn't want us to go over there and, at the time, they were making the decisions. They didn't want us to tour there. I don't really know why they weren't keen for us to go. I remember when we did Donington, the critics didn't seem to like us, but you can't judge us on things like that. You can't be 100% on every time, can you?"

That being the case, and several more albums on down the line, the next thing we heard was that Ratt had called it a day. What's the story behind the split?

"I just wanted out in the end. It was my decision to split the band. It was pretty sad actually, 'coz I was the one who started Ratt back in '81, with Warren [De Martini, guitarist]. Even though we had achieved fame and fortune with the band, it all became a hassle. It was a hassle to tour and a hassle to record. The guys weren't into it like they were in the early days. We took longer and longer at the end just to make a record. One day I called Warren and said that things weren't going the way I thought they should any more and announced the end of Ratt. It was my band so that was that. It was never about dollars. They came, sure, but that was never important. Ratt was an Eighties monster. Now I'm starting on a new monster for the Nineties."

Does Pearcy still keep in contact with his fellow band members?

"No," comes his firm reply. "I still speak to Warren, but I haven't spoken to the others."

Since the fateful day when Ratt was laid to rest, Pearcy has wasted no time in putting together his new band. He has secured a new deal with a different label and recorded a new album. But how did Arcade come to be?

"As soon as I split from Ratt I wanted to put something together. Fred was living at my house in LA and I became friends with him when we played some shows in Europe and the UK with Cinderella. The first day I met him he invited me to his hotel room for a drink. When I opened the door he sprayed the whole place with one of the hotel's fire extinguishers! It caused $3,000 worth of damage and we had to do a runner, but we became good friends there and then! A bit later, while we were still in our old bands, we formed a 'fun' group with Taime Downe, Tracii Guns and the guys from Bang Tango. It was called P.I.G. which stood for Partners In Grime. We did a couple of shows for charity and, just when the Ratt thing was coming to an end, Fred called to say that he'd left Cinderella. I thought 'great! Now we can put a new band together!'. We held auditions, found Donny and Michael, and I already knew Frankie, so we had a band pretty soon. So it's onwards and upwards for Arcade from here!" ■

"The first day I met him Fred invited me to his hotel room for a drink. When I opened the door he sprayed the whole place with one of the hotel's fire extinguishers! It caused $3,000 worth of damage!

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DISCONNECTED DEATH!

At times it's difficult to understand why there are still Death Metal bands from Tampa, Florida, or why record companies sign them! But DISINCARNATE are one of them, and a worthwhile act at that The group consists of former Burial, Infernus and Astaroth members and, of course, JAMES MURPHY, a Death Metal guitar legend who spend his spare time talking to ROBERT MÜLLER.

After having played with bands like Death, Obituary and Cancer, James Murphy decided a long time ago that one day he was going to have his own band playing exactly the kind of Death Metal which, to him, is the essence of long term development. So Disincarnate and their first album 'Dreams Of The Carrion Kind' is a dream come true..

"It's a fantastic feeling to be able to release an album that contains 100% the kind of music that I really want to play. Yesterday, I got the first proofs of the sleeve, and I'm still over the moon!"

Admittedly, it is fantastic. And it's not your regular Dan Seagrove fare for a change...

"It's by Dave McKean. I'm a great fan of his 'Sandman' comics. I've been reading them since the first issue, and was really impressed with the covers every time. So I wanted him to do the album sleeve... and to be quite honest, I was a little disappointed when My Dying Bride had a cover sleeve designed by him before we did."

You've been trying very hard to avoid all those Florida clichés... you didn't even work with Scott Burns!

"That was a conscious decision. We didn't want to succumb to normality right from the start. I wanted to work with Colin Richardson, and he suggested The Windings, in Wales, where the Napalm Death album, 'Utopia Banished', had been recorded, so I knew we'd get a good production there. I'm really pleased with the results."

It must make a big difference not recording in your home town, going to a place where you can really concentrate?

"That was one of the advantages: to be able to get away from everyday life and be able to concentrate on the music. The atmosphere was extremely conducive to recording and the working conditions were perfect."

Is Disincarnate a real band or is it simply your band?

"It's my band. I wrote about 80% of the music for the album. When I left Obituary it was pretty obvious that I would have my own band sooner or later. Ever since I left I've been working on material. I picked the other band members when my work with Cancer was finished and could feel reasonably sure that this album would be released."

The unusual thing about Disincarnate are the riffs that you use, which are more than the usual Florida Death Metal fodder.

"I feel the same way. These riffs come about through a process which doesn't have a lot to do with conscious thinking. I think there are too many bands around whose influences start and end with Death. I've been involved in this scene for so long that I look further than that."

'Dreams Of The Carrion Kind', the title of the album, the artwork and many of the song titles leave the impression that your lyrics don't deal with the usual Satan and gore themes.

"The whole record has a pretty surreal feeling to it. The lyrics are based on a number of different influences which all have one thing in common - I like them! Like the Sandman comics, which are pretty surreal and nightmarish. Or H.P. Lovecraft, who to me is one of the best writers of all time. 'Monarch Of The Sleeping Marches', for example, is influenced by Sandman, and 'Deadspawn' by Lovecraft. Other songs like 'Soul Erosion' or 'Stench Of Paradise Burning' are mainly about the human psyche. All in all, the lyrics are about pretty extreme and strange things, but in reality, they are only about the blackest depths of human existence."

Disincarnate seem to want more than simple acceptance as a Death Metal band. "We want to surpass borders. For me there never was this strict separation between Death and Heavy Metal. A lot of younger bands are keen to stress their anti-attitude, they want to be more extreme than anybody else. We want to continue to play Death Metal, but I agree that it should be possible to get other people interested in this kind of music."

Disincarnate are currently touring the States with Bolt Thrower and Benediction and are planning to come to Europe as soon as possible.

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RACE RELATIONS!

2 TRIBES are a British band proud to put themselves in the front-line of the war against racism. Combining gritty, hard-edged Rock with a groove like the Great Rift Valley, drummer ROD QUINN and guitarist JON McGLOUGHLIN explain why they're here for the duration to ANDY BRADSHAW.

There's no real reason why 2 Tribes shouldn't be called '3 Tribes' really. There's the obvious black/white division of course, but there is also a more subtle delineation: Rod Quinn is Irish, a race which itself has been the victim of some pretty torrid discrimination in the past.

"Yeah, there used to be signs in America saying 'NO BLACKS OR IRISH'," he agrees. "Come to think of it, we might just as well be called '4 Tribes', as Jon here is Catholic. They've been persecuted too!"

Jon smiles, and adds, "If we had a woman we could be called '5 Tribes' too I suppose!"

This, if nothing else, demonstrates that a band can have a serious message without losing their sense of humour.

The venue is the illustrious Salutation in King Street, Hammersmith, home to fine ales, a pool table and most of the staff of Metal Hammer on a regular basis. In the midst of the lunch-time hubbub, an earnest discussion of music is taking place.

"We don't just sing about racial issues, you know," says Rod, keen to make sure the point is made. "It just so happens that songs like 'Innocent Man' from the new album, touch on those issues."

It's a point worth making too. 2 Tribes' new album, 'Race Against Time' is as forceful a statement in fine Rock music as anything else. The songs range from the heavily ironic 'Seattle', which lampoons the record industry's keenness to capitalise on anything remotely happening, to 'Money Outta Death', a powerful and clever attack on the posthumous money-grabbing that takes place upon the death of celebrities like Jimi Hendrix. But 'Innocent Man', was it...

"No, it was written before the Rodney King incident in the States," interjects Rod, anticipating the question. "It's coincidence that all that has blown up since. But I suppose it serves as an example of the way people are picked on for no reason."

Being white in the UK, it is relatively easy to think that the black population in this country is over-sensitive to racism. When you listen to some of the stories told by Rod and Jon (the white half of 2 Tribes) you realise that they're not.

"I've been walking down the street with our singer Ashton," cites Rod as an example, "and the police have literally stopped him and demanded to know what he's doing or where he's going. It makes you sick to your stomach when you see that kind of blind intolerance."

2 Tribes are one of the most down-to-earth bands I've had the pleasure of interviewing of late. When I put it to them that, because of the heavy Funk influences that come through in their music, they will be lumped in with the Red Hot Chili Peppers and Living Colour, they are philosophical.

"I can see why people might do that," acknowledges Jon. "But really people say things like that because of the racial make-up of the band. Musically, I think we're doing something different, but at least they're good bands to be compared with!"

'Race Against Time' is 2 Tribes' second album, which was delivered to their record company in unusual circumstances.

"We decided to do this off our own backs," explains Jon. "After our first album came out last year, our label was swallowed up by EMI, who promptly sat around doing nothing with the record. So we thought that, rather than waste time, we'd do another one. That's what we did. We handed it to them and they said, 'Thanks very much!', and put it out. Fortunately, they agreed to pay for the recording!"

2 Tribes are under no illusions about how hard it is to get on in this business, particularly in the current economic climate.

"When we set out, we never thought we would be catapulted to stardom. We're just doing what we're doing, working hard to try and overcome prejudices; musical, social and racial. We know that it's tough out there, but something you believe in is always worth more when you've had to fight for it. This band is not one to give up easily!" ■

"We never thought we would be catapulted to stardom. We're just doing what we're doing, working hard to try and overcome prejudices; musical, social and racial."

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SELLING HIS SOUL!

When Johnny Diesel And The Injectors split up, DIESEL elected to do the decent thing and go solo. Now fronting a prodigiously talented band playing addictive Rock'n'Soul, it looks like the engine is running at full-speed. ANDY BRADSHAW investigates.

PIC: ANDY BRADSHAW

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Due to chaos reigning supreme at Diesel's record company, I do not get a copy of his new album until half an hour before the show at London's Borderline club. This leaves me with absolutely no idea what to expect. All I am armed with are some vague memories of Johnny Diesel And The Injectors, who played (as far as the old grey matter serves) a brand of enthusiastic, attitude-soaked Rock'n'Roll. Indeed, until a couple of days before the gig, when I was given the assignment, my first thoughts were that former Status Quo drummer John Coughlan had reformed his old band of the same name. Let's face it, ignorance isn't bliss, it's just plain stupidity.

It takes about four bars of a song like 'Tip Of My Tongue' to evaporate any preconceptions. The music is a delicious mix of good old fashioned Blues-based Rock and Soul from the heartland of Atlantic Records in the Sixties. If you want a thumbnail sketch, take any song from The Black Crowes' 'Southern Harmony...', stir in the purity of old Soulsters Sam & Dave or Percy Sledge, the spiritual vibe of Hothouse Flowers' 'It'll Be Easier In The Morning', and you're there. It's a sexier combination than Michelle Pfeiffer's bone structure and the body of Julia Roberts. Diesel himself is (on stage at least) to all intents and purposes a white Lenny Kravitz. A healthy sun-tan, a few dreadlocks and different shades and you'd be there. He even wears flares. He has it all; stage presence, a great voice, the right moves, and more than a clue about tasteful lead guitar playing.

The Borderline is crawling with Aussies, already familiar with the material from the album 'Hepfidelity', which was released in his native Oz last year, and has already yielded three hit singles there: the aforementioned 'Tip Of My Tongue', 'Love Junk' and 'Come to Me'. As an affirmation of his status, at the Australian Music Awards in November '92, Diesel was named Australia's Most Popular Male Vocalist, ahead of the likes of worshipped Aussie rockers John Farnham and Jimmy Barnes.

PIC: ANDY BRADSHAW

By the time the show finishes, I am convinced. The guy's a star. The following morning at EMI International in London's West End, the Diesel who presents himself for interview is humblingly good-looking, egoless, and dressed in what can only described as a subdued manner with an armless black woolly sweater and black jeans. When it's put to him that there is a difference between his current material and Johnny Diesel And The Injectors which verges on the colossal, he nods, thinks, then shrugs.

"But there's still a lot of R&B in there though, don't you think?" He raises a quizzical eyebrow. "We just incorporate a lot of different styles, that's all."

So what changed? More to the point, what happened to The Injectors?

"I just pulled the plug on the band," he says simply. "I didn't want to make another record with the same elements again. I was the only song-writer for the band and felt that I needed to expand and do something different. Johnny Diesel And The Injectors was my exploration of the Blues. We did a couple of singles where we managed to sound like we recorded the songs in 1955, capturing the way good Blues really sounds. So, I thought, 'well, I've achieved what I wanted to achieve, now where do I go?'."

Diesel admits to broad musical tastes, on account of a sax-playing father, who introduced him to a wide variety of styles. This explains the frustration of being trapped in what amounted to a Blues cul-de-sac.

"The idea of being a solo artist really excited me," he admits. "The prospect of working with any musicians I want to appealed to me greatly."

There is also the advantage that being a solo artist gives you the freedom to define yourself, rather than have your music defined by the nature of a band and its concomitant limitations.

"For a band to work well, it helps if most if not all the members of the band are writers, because then it becomes a sum of the parts with its own identity. Thinking about it, there aren't that many *bands* as such around now, are there? The Sixties was a whole different matter. It was very much a band-oriented era."

The freedom of the solo artist has self-evidently led to Diesel exploring every possible avenue. When it is put to him that he's taking the best bits from early Soul and Blues, he agrees wholeheartedly.

"Oh yeah, I listen to that kind of stuff on a daily basis. I love Marvin Gaye, Percy Sledge and those kind of people. Although I still consider myself to be a music fan, it's becoming increasingly difficult.

"I go to a lot of shows where I come out thinking that it was a good performance, but it didn't move me. The last show that really did it for me was when I went to see Fishbone. They were incredible. I left the venue on a high, singing their songs to myself."

Diesel sees one of the problems of many bands today as being their lack of musical ambition, something he is at great pains to avoid in his own music.

"I want to go as far as possible within the scope of a six-piece band, really stretching things as far as I can. Fortunately, I'm surrounded by a group of musicians who are not only broad of taste, but able to play pretty much anything they turn their hands to."

It says in the record company biography that you find the idea of being a teen idol uncomfortable. Why?

"I never really wanted it, that's why. But... on some accounts I like it. I like the fact that kids are maybe trying to play my stuff, because I don't just want to play for an adult audience. But that whole 'teen-idol' thing is such a dirty phrase which the media pick up on. I try to avoid the teen magazines, which focus on zits and boyfriend trouble. I suppose I've got a face that looks a lot younger than I really am... although not today," he adds with a touch of self-conscious modesty.

How does he feel about the Lenny Kravitz comparisons?

"I think that Lenny is great at what he does. He incorporates a lot of different styles, which I think is a good thing. But no, it doesn't really bother me. I've never met him. If I did and he turned out to be a real asshole, then it would bother me, because no-one wants to be associated with somebody like that. But I love his music. I suppose I can see the grounds for comparison, I am fairly retro in my music, but then a lot of people are these days. It all comes under the heading, 'Something old, something new, something borrowed and something Blues'. Oh God! Something *Blues*! Does that sound corny or what? Hell, I just play Blues with a Country twang in a soulful manner.

"There. That's as far as I can go in trying to define what I do. Er... I think!" ■

"Although I still consider myself to be a music fan, it's becoming increasingly difficult. I go to a lot of shows where I come out thinking that it was a good performance, but it didn't move me."

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ACCEPT

Who would have thought it possible? 'Objection Overruled' has seen the return of ACCEPT to boot-stomping glories of yesteryear! Reason enough for ANDREAS SCHÖWE to talk to drummer STEFAN KAUFMANN and to ask him about the most recent developments in the Accept camp.

Comebacks are always a risky business. Even before any music is released as the result of a reformation, the critics are circling like vultures, bitching that 'they're only getting back together because they're skint'. If that weren't bad enough, when the new material comes out, the same critics then change to a different tack: 'It's not as good as the old stuff is it? They've lost it completely'.

See what I mean?

The most notable, and indeed predictable, cause of a 'classic' line-up deciding to split is when, for example, the lead singer decides that the limelight of a solo career is beckoning. This leaves the remaining members caught between a rock and a hard place. Sometimes, as demonstrated by the recent history of Van Halen, they go on to bigger and better things without the 'name' frontman they once had.

In Accept's case, Udo Dirkschneider's solo career was brief and unspectacular, with the rest of the band unable to scale the dizzy heights they once had with him in the band.

But Accept have been welcomed back to the collective bosom of Metal fans across Europe with nothing short of open arms, and the album is selling particularly well. But this reformation... isn't it time for a little truth to be told about the reasons behind it? Who better to ask than drummer, Stefan Kaufman. So, here goes...

Come on, be honest, Stefan. The story you guys put out that the the reason for your reunion was because of 'the fans' was only a gimmick, wasn't it? And you, yourselves, bought up enough copies of your own album to push it to Number 17 in the German charts!

"Well, of course, my basement at home is filled with those records! I'm trying to sell them again now. Do you want one?"

"Of course, every artist hopes to have a major success with his new product, but this really came as a surprise!"

Okay, let's be serious. The fact that Accept's comeback album is so successful should convince the sceptics that the band left a big gap in the market when they broke up in 1986, which other bands have been unable to fill. And, of course, it proves that there are still a lot of kids out there who are just *dying* to get hold of the new Accept album, and to see the band live again after all these years. To cut a long story short, the Metal fans wanted the Accept reunion, and now they've got what they wanted at last. It looks like they won't have to wait much longer until they see their heroes live as well.

Didn't the overnight success of 'Objection Overruled' come as a bit of a surprise to the band? After all, the album reached Number 22 in Switzerland, 21 in Sweden, 24 in Norway (after a mere fortnight!) and 12 in Finland!

"Of course, every artist hopes to have a major success with his new product, but this really came as a surprise!"

But Stefan doesn't think that the long absence of the band was the *only* factor that played a role in the success of the latest record.

"We worked hard on this record and, of course, we felt freer, happier and more independent than we did when we recorded our last. There wasn't as much pressure on us as there used to be. We've all been leading our own lives in the

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RESTLESS AND WILD

Which surely means the show could easily be more than two hours long!

"Exactly. That way, the fans get their fair share of our live performance. After all, they've waited long enough."

Talking of live shows, there's still one question which remains to be answered. Surely Accept aren't planning their live come- back as a quartet? Who's the fifth man?

"Of course we're going to have two guitarists again! But, at this point, we have no idea who the second guy will be. We're going to audition a number of candidates

"We went about the reunion in a fairly relaxed manner, with no time limits to pressure us. We were actually able to record the album at our own pace. I think that's the reason why the record sounds so fresh."

meantime. Wolf [Hoffmann, guitar] has been working as a photographer, I've been doing some production work, Peter [Baltes, bass] has been doing a lot of studio work, with Dokken amongst others, and Udo [Dirkschneider, vocalist], of course, has been involved with his own project.

"We went about the reunion in a fairly relaxed manner, with no time limits to pressure us. We were actually able to record the album at our own pace. I think that's the reason why the record sounds so fresh, as people have been telling us, and which is one of the reasons for our success."

This could well be true. The production, particularly, seems to have benefited. It's obvious that the fans won't be satisfied just listening to the album. They'll want to see the band live.

"Don't worry, they will! We're planning to do a number of promotional gigs in May, in relatively small venues in one or two major towns in each country. We'll be going to Stockholm, Copenhagen, Moscow, Vienna, Zürich, Athens, on to Japan and South America, and then we'll be going on a proper tour in the Autumn."

So, let me get this right. The real tour is scheduled to start in the Autumn, the gigs in the Spring being a kind of promo-party appetiser. Sounds like Udo, Stefan, Peter and Wolf are looking forward to them.

"We're going to play three, four or even *five* highlights from every album."

during the next few days, and then we'll see who's going to do the gigs in the Spring. But whoever it turns out to be, he certainly won't be a full band member. Of course, that doesn't necessarily mean he won't be there again next year, if we all get on with each other."

So far so good. Now we know what Accept are up to in the near future. And, if they don't happen to come to your town, then you may find consolation in the fact that the new single, 'All Or Nothing', is also due for release to coincide with the gigs. There's even a previously unreleased bonus track called 'Rich And Famous'.

Do not fret... the definitive Accept tour will be coming to a place near you in the Autumn.

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COURT-ING CONTROVERSY!

You may not have heard of HOLE, but we bet you know of their vocalist COURTNEY LOVE. She's married to Nirvana's Kurt, she's been accused of being a smack addict and Lord knows what else! JAMES SHERRY lets the music do the talking on the new EP 'Beautiful Son'.

Punk Rock can pollute the mainstream but the mainstream can annihilate Punk Rock. Just ask Courtney Love, main person of Hole and a woman who knows. If, like a bad soap opera, you've been following the lives of that hippest of Nineties couples, Nirvana's Kurt and our Courtney, then you'll already be 'in-the-know' about events that have, in recent months, turned Courtney's life upside down and shaken her violently by the hair until she surrenders all. I'm serious... we're not talking a little messing around here. Courtney is suffering a serious infringement of her personal privacy and it's all down to some fucked-up, stuck-up magazine called Vanity Fair. Alongside an eight-page assassination of her character, a photo was run of Courtney, heavily pregnant, that showed her smoking a cigarette. So... 'big deal' you may think, but consider this. In America, a picture like that is enough to prove that Courtney is 'an unfit mother'. It has cost $50,000 to buy those pictures back. The reality of the mainstream has rammed its message home and, understandably, Courtney's had enough of that shit.

"It struck me last night that I really didn't want to talk to any of the media for about five or six months," she gabbles becoming more and more incensed. "I thought it would be good for me to just disappear for a while. I'm sick to death of talking about all that shit. To even talk about it fills up more space that could be used in other ways."

But the media don't want to talk about music, they want to talk about personalities and if they can't find one interesting enough, they'll fabricate it.

"They use the fact that I am known to build up the kind of mythology they want, but really that's fine. They can use me... I've been used before. If you really look into it, it really doesn't mean that much. If I write really good songs and make really good records, then it doesn't fuckin' matter. It's just how people project their own desires, their own jealousies and their own lives onto *your* life. It's fucked up!

"I can't afford to lose any of my innocence," she blurts, really kicking into gear! "Even though all this has destroyed a vast amount if it, I have always been really innocent. I always go into the next interview fresh. You have to or you might as well not even try. You have to trust people because most people are really good. I try to trust people, even though I've been stabbed in the back."

When was the last time you saw a mention of Hole? You haven't have you? Not at all. Well there's a reason for that - there hasn't been any mention. Amongst all the media chaos and Nirvana connections, people have forgotten the real reason why Courtney Love was originally slung into the beady gaze of the media.

"Do people think I exist to make Kurt's life more interesting or something?" she spits. Courtney writes awesome Punk songs, pure and simple. Hole's new single, 'Beautiful Son', takes on the passion and emotion laid bare for all to see on their debut LP, 'Pretty On The Inside', that one step further. She's experienced a lot, and some of that has inadvertently rubbed off creating a four-track EP that seethes from beginning to end.

"That's what keeps me feeling optimistic. I know the music will come through in the end and ride straight over all the shit I'm having to put up with now. We first started to appear in the British music weeklies and I started to read them and every week someone would be saying 'Superchunk, the best band' or 'so and so, the best band, they're gonna revolutionise this and revolutionise that'... but it never happens! I'm not on the side of weird old Rock Stars or anything, but nothing they say ever happens. None of it's ever true. If I was to believe my own press I would have crowned myself the Queen Of The World and killed myself alternately about three times by now!"

Once the media has calmed down, '93 will not be Courtney's year... but hopefully Hole's. The influx of American bands onto the UK scene will not slow down until we can produce something really to compete. The UK scene *is* improving... but not quickly enough.

"The record company want me to do an acoustic album and drop the band shit, but I don't wanna do that! It's easy to market a woman who writes acoustic songs."

"One of the reasons you're experiencing this American tyranny of Rock bands is because, for years, we've experienced the same thing from the British! Even if you look at early pictures of Green River you can see that they're trying so hard to be Echo And The Bunnymen! The reasons I think English music is a little bit better sometimes is, if you look at American Punk Rock and compare it to the English equivalents, you can see that, in America, it was all Frank Zappa fans with cowboy hats and safety pins through their noses! We never had any identity of our own. There wasn't even a cohesive scene that we could have any sort of pride in. The tables have turned now, and they'll turn again, and again, and again."

The turning has already started. Judging by the response from the Metal Hammer readers' poll, Nirvana, the band who overturned everything and came out on top last year, are suffering a massive backlash from you, the Metal Hammer readers. Biggest Hype, Worst gig etc, etc. Well, all I can say is Courtney's hubby will be a very happy man. He never wanted a bunch of Guns N'Roses jocks as fans anyway. So, if you're sick of Nirvana (for whatever reason), you ain't seen nothing yet. When Hole's album is finally unleashed later this year, stereos are gonna burn!

"We're writing in January and February, but I still don't know who's gonna produce it or how the record company will deal with it. They really like the acoustic song, 'Old Age', from the new 'Beautiful Son' EP. That's what they want. They want me to do an acoustic album and drop the band shit, but I don't wanna do that! It's easy to market a woman who writes acoustic songs."

That's the whole point. For her own sake and, if you like, Punk Rock integrity, Courtney must not fall foul of this trap.

"Even though I get a lot of respect from my record company," adds Courtney. "They still think in terms of how they can market me!"

But Courtney continues to market herself. Alongside the EP, the next month or so will also see the release of the collaborative Germs seven inch. Nihilistic Punk Rock all the way!

"It's a split single with Mark Arm from Mudhoney's other band Monkeywrench. The song we did is called 'Circle One', but we were gonna do 'Mexican Devil' because that's really the best one. Unfortunately it's got a line in it that goes 'I came into this world like a puzzled panther' and there's just no way I could sing that!"

Released by the same guy who issued the infamous Shonen Knife compilation a couple of months back, it's bound to inflame. No question.

Hole always rage, Courtney will never let you down on that front. 1993's gonna be their year... ■

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"If I was to believe my own press I would have crowned myself the Queen Of The World and killed myself alternately about three times by now!"

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FINAL WORD

Steve: "We're proud to be a Swiss band. There's really a strange form of music here in Switzerland. A lot of bands are playing different styles just because it's fashionable, but we are just playing the kind of music we like to play. It's more a Seventies Hard Rock type of music that we're into, and we don't mind saying so. We're very proud to be a Swiss band, we *feel* like a Swiss band. We come from Lugano, which is a little bit of California in Switzerland!

STEVE LEE AND LEO LEONI OF GOTTHARD ON BEING A EUROPEAN BAND

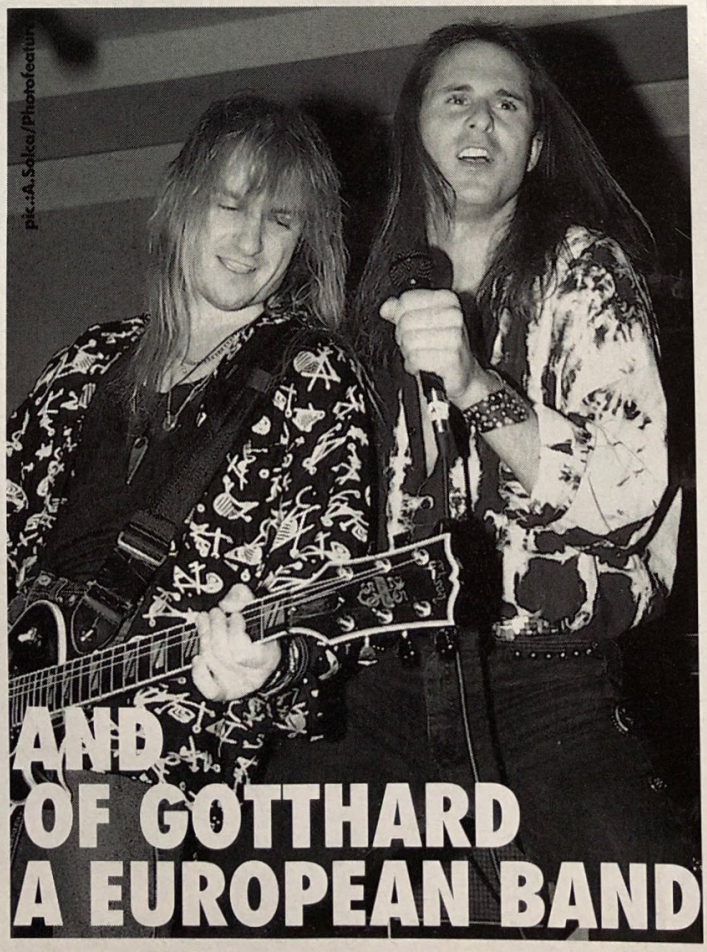
"We wanted to become a professional Rock band, which is not that easy in Switzerland, let alone anywhere else in the world. Our deal covers Europe and our album is being released world-wide. Well... Canada, Mexico, Australia and Japan. I think it's quite good for a first album from a Swiss band to be released all over the world. We're still waiting for America to catch up with us! We know that will take time because America is good at ignoring bands whose mother language isn't English! To some bands, that may be a little disheartening, but you have to stick to your guns. We're not going to change our style either, we're not suddenly going to start being like Nirvana just to get some international recognition.

"European bands are used to having to write lyrics in English. To be honest, writing in Swiss-German would be awful, everybody would laugh! English is the language of Rock'n'Roll. It's not our mother language, but we have to accept it. To sing Hard Rock, and to be taken seriously, it's the only way. There are some Swiss bands who sing in Swiss-German, but they can only find fame inside Switzerland obviously, and that's that. They can't even get a deal outside the country, because they've limited themselves with language. Admittedly, because we're writing in a foreign language, our lyrics are very simple, but we're not trying to change the world!"

Leo: "It doesn't matter how you look or where you're from. If you have good songs, that's all that's important. Sometimes it is harder for European and Scandinavian bands to be taken seriously. When they do get recognised, as with Europe, it's a much better feeling than it is for American or English bands who may not have had to struggle so hard for recognition.

"There are a lot of good bands within Switzerland, some are known outside the country, some aren't. The ones you've probably heard of are Coroner, Celtic Frost and, of course, Krokus did very well in the Eighties, although they aren't around anymore. But there are lots of other bands too that you won't have heard of, one particularly good band is China.

"We realise there are problems with being a European band, but Gotthard are doing all right so far!"



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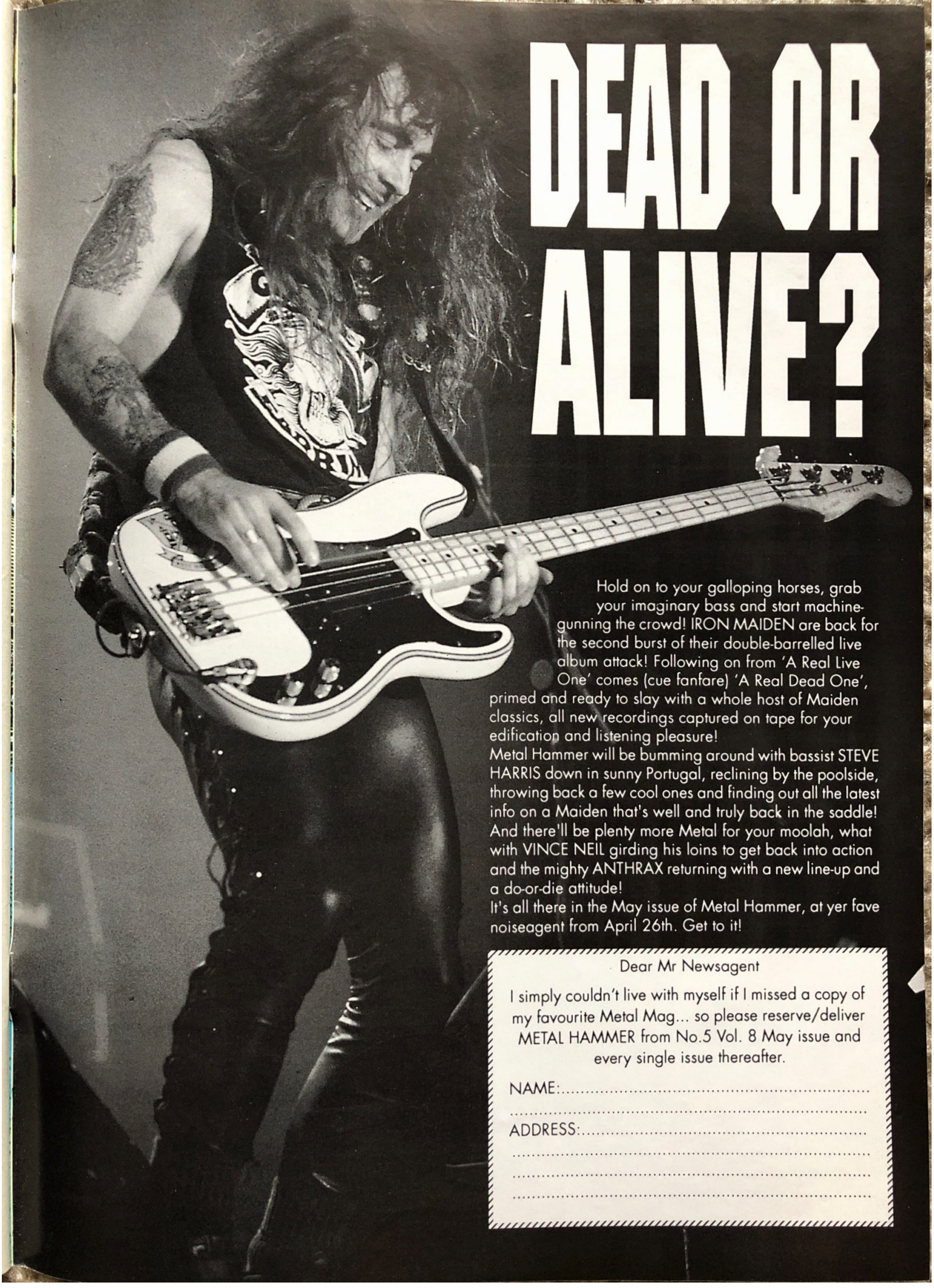

DEAD OR ALIVE?

Hold on to your galloping horses, grab your imaginary bass and start machine-gunning the crowd! IRON MAIDEN are back for the second burst of their double-barrelled live album attack! Following on from 'A Real Live One' comes (cue fanfare) 'A Real Dead One', primed and ready to slay with a whole host of Maiden classics, all new recordings captured on tape for your edification and listening pleasure!

Metal Hammer will be bumming around with bassist STEVE HARRIS down in sunny Portugal, reclining by the poolside, throwing back a few cool ones and finding out all the latest info on a Maiden that's well and truly back in the saddle! And there'll be plenty more Metal for your moolah, what with VINCE NEIL girding his loins to get back into action and the mighty ANTHRAX returning with a new line-up and a do-or-die attitude!

It's all there in the May issue of Metal Hammer, at yer fave noiseagent from April 26th. Get to it!

Dear Mr Newsagent

I simply couldn't live with myself if I missed a copy of my favourite Metal Mag... so please reserve/deliver METAL HAMMER from No.5 Vol. 8 May issue and every single issue thereafter.

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IRON MAIDEN

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MAY 1993

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19 MANCHESTER, G-MEX
20 BIRMINGHAM, NEC
21 GLASGOW, SECC
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24 BELFAST, Kings Hall

ALL DATES SUBJECT TO CHANGE

EMI

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